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NEW ORDER PERMITS USE OF TIN IN ORGANS

WAR RESTRICTIONS RELAXED

Change Announced by CPA Dec. 17
Allows Metal in Builders' Inventories or Taken from Old Instruments to Be Utilized.

In a government order issued Dec. 17 the organ builders of the United States see the first indication of a green light that will permit them to proceed with the construction of post-war organs. The Civilian Production Administration made public in Washington an amended conservation order to take the place of the old order M-43. It stipulates that "pipe organs for religious and educational institutions may be manufactured, rebuilt or repaired with secondary tin taken from the inventories of organ builders or acquired from old organs."

This will permit a limited amount of new construction as 1946 opens and is expected to be followed by further modification of the war restrictions as soon as possible. The amended order continues to prohibit the use of tin in the manufacture of band and other instruments except organs. The prohibition applies to chimes and bells, jewelry, markers and memorials, hardware, electrical fixtures, household furnishings and a large number of other articles.

Before an approach to normal can be achieved it will be necessary to lessen the restrictions so that the organ builders may buy tin in the market, since inventories in the majority of factories indicate only small supplies on hand. And the situation will have to improve so that there will be a sufficient supply of the metal in the market. The shortage of tin and of lumber has been the handicap since the close of the war that has held up what promises to be a great revival of organ construction.

Meanwhile churches and others in need of organs who are eager to be on the ground floor are preparing specifications and placing orders for new instruments, so that they may be assured of early deliveries when conditions improve.

Instruments built during or since the war were rebuilds in which metal pipes of old organs were installed.

The Associated Organbuilders of America have been appealing to government authorities since the restoration of peace for help to return to peacetime production.

HYMN RECITAL IS UNUSUAL OFFERING IN CAMBRIDGE

A program of an unusual kind was prepared by Francis E. Hagar, organist and director at the Old Cambridge Baptist Church, Cambridge, Mass., for Sunday evening, Nov. 18. It took the form of a "hymn recital" at which the hymns were sung by the choir and followed by organ arrangements of the hymn-tunes. Before each number a few appropriate remarks regarding the origin of the hymn-tune were made by the minister, the Rev. Samuel H. Miller. Mr. Hagar was assisted at the organ by Walker Chamberlin, Miss Ina Cannon and Joseph Hauswirth.

The program in full was as follows: Choral Improvisation on "Nun danket," Karg-Elert; Choral Prelude on "A Mighty Fortress," Hanff; Prelude on "Martyn," Bingham; Prelude on "Hallelujah," Thiman; Choral Prelude on "Blessed Jesus, at Thy Word," Bach (played by Walker Chamberlin); Prelude on "Mendon," Dickey; Postlude on "Alford," Burdett (played by Miss Ina Cannon); Choral Prelude on "Even-tide," Parry; Voluntary on 100th Psalm-tune, Purcell; Fantasy on "St. Catherine," McKinley (played by Joseph Hauswirth); Variation and Toccata on "America," Coke-Jephcott.

DR. HARVEY B. GAUL, WHO DIED IN PITTSBURGH



ALBERT REEVES NORTON DIES; PROMINENT IN PITTSBURGH

Albert Reeves Norton, a prominent organist of Pittsburgh, died at his home in that city Nov. 24 of heart trouble, after a short illness. Before going to Pittsburgh twenty-five years ago Mr. Norton lived in New York. He was a member of the faculty of the Pittsburgh Musical Institute and at the time of his death was organist and director at the First United Brethren Church of Greensburg, Pa.

Mr. Norton was a graduate of the New England Conservatory of Music. He was a member of the American Guild of Organists and helped to organize the Western Pennsylvania Chapter, of which he was the second dean. He was also a member of the Musicians' Club of Pittsburgh and of the Homewood Presbyterian Church.

Mr. Norton is survived by his widow, Mrs. Grace Wood Norton; three daughters—Mrs. Idalaura Noble, Mrs. Muriel Lennox and Miss Virginia Norton, all of Pittsburgh—a son, William C., of Savannah, Ga.; three sisters, Miss Anna L. Norton of Pittsburgh, Mrs. Lyde N. Offutt of New Castle, Pa., and Miss C. Helen Norton of Youngstown, Ohio; a brother, Dr. Howard L. Norton of Brooklyn, N. Y., and six grandchildren.

At the funeral service Nov. 27 William H. Oetting was at the organ.

DETROIT SYMPHONY TO PLAY MAEKELBERGHE COMPOSITION

The first orchestral work by a Detroit composer to be conducted by Karl Krueger is tentatively scheduled for a February Detroit Symphony concert. The composition is a Scherzo Impromptu by August Maelkelberghe, well-known organist.

"The fact that Krueger is considering it is high praise for the composer," says the *Detroit Free Press*, "since the conductor has always maintained that there is so much American music of high quality that no orchestra has to feature a number simply because it's home-grown."

LYMAN B. BUNNELL DIRECTS ANNUAL ANTHEM FESTIVAL

The annual Thanksgiving anthem festival was held Sunday, Nov. 18, at the First Congregational Church of South Norwalk, Conn. The festival was conducted by Lyman B. Bunnell, Ph.B., Mus.B., F.W.C.C., minister of music at Immanuel Congregational Church, Hartford, Conn. Mrs. George J. Kish was organist for the service. Eight churches participated, constituting a choir of 200 voices. The following anthems were sung:

"Now Let Every Tongue Adore Thee," Bach; "The Heavens Are Telling," Beethoven; "Blessing and Glory," Rachmaninoff; "How Lovely Are the Messengers," Mendelssohn; "Hallelujah Chorus," Handel; "The Lord Bless You and Keep You," Lutkin.

WHILE CHOIRS SING THIEVES BREAK THROUGH AND STEAL

A beautiful Christmas program in the First Baptist Church of Raleigh, N. C., had a trying anti-climax when it was discovered that while the choirs sang thieves broke into and ransacked the women's robing-room and carried off property of a value of more than \$150, including purses, etc. The miscreants have not thus far been apprehended, but the church will make good the losses of the singers. The program of the evening, under the title of "The Birth of the Christchild in Story and Song," was arranged and directed by Frederick Stanley Smith, and included organ numbers, carols and anthems.

VAN DUSEN IS RECOVERING AFTER OPERATION ON EYE

Dr. Frank W. Van Dusen, prominent Chicago organist and teacher, is recovering slowly but satisfactorily from an operation on one of his eyes which was performed last September, and he expects to return to his work as head of the organ and church music department at the American Conservatory of Music, Chicago, and on the faculty of Wheaton College early in the new year. Dr. Van Dusen is at his home after a stay of nine weeks at Wesley Memorial Hospital, which he entered after the sudden affliction which overtook him.

HONORS FOR HARRY GILBERT AT HIS CHURCH IN NEW YORK

Two hundred persons attended a reception Dec. 2 at the parish-house of the Fifth Avenue Presbyterian Church in New York for Harry Gilbert, who has served as organist of the church for twenty-five years.

Before going to the Fifth Avenue Church Mr. Gilbert was organist at a church in his home town, Paducah, Ky.

Among those at the reception were Edward Johnson, general manager of the Metropolitan Opera; Frank Hogan, district attorney of New York County; Judge James G. Wallace of General Sessions Court and Federal Judge John C. Knox.

HARVEY B. GAUL DEAD; RESULT OF ACCIDENT

END COMES IN PITTSBURGH

Won Distinction as Organist, Conductor, Composer and Critic—Honored by City in Rare Manner—His Works Number Over 400.

Dr. Harvey B. Gaul, one of the foremost American organists, composers and musical critics of his day, died in Pittsburgh Dec. 1 as the result of injuries received in an automobile accident two weeks previously. At the time of his death Dr. Gaul had been organist and choirmaster of Calvary Episcopal Church in Pittsburgh for thirty-five years. Only a few days before the accident which caused his death it was announced that he had been appointed to the position at St. Paul's Cathedral in Boston, whose dean, Dr. Edwin J. Van Etten, was rector of Calvary Church for many years and was a close personal friend of Dr. Gaul.

In driving home from a rehearsal Nov. 17 Dr. Gaul's car skidded on wet leaves and struck a tree. He suffered a broken leg and internal injuries.

Impressive funeral services were held Dec. 4 at Calvary Church and were conducted by Dean Van Etten. Making up the choir of 125 were boys and girls, men and women aged 8 to 60. They sang "Welcome, Happy Morning," an Easter hymn; "Brightest and Best of the Sons of the Morning" and "Hark! Hark! My Soul," all compositions of Dr. Gaul. J. Julius Baird, who studied with Dr. Gaul, was at the organ and directed the choirs in these hymns.

For a half hour before the service Dr. Marshall Bidwell played the following compositions for organ of Dr. Gaul: "Postludium Circulaire," "Hymn of the American Navy," "Palestinian Love Song," "Chant for Dead Heroes," "Prayer for Service," "Thou Art the Night Wind," "Were You There," a spiritual, "Daguerreotype of an Old Mother" and "Lighten Our Darkness."

Mayor Scully headed a group of fifty honorary pallbearers, comprising teachers, lecturers, musicians, critics—all associates of Dr. Gaul.

Dr. Gaul was the father of Lieutenant James Harvey Gaul, a distinguished young archaeologist, who was shot at the notorious German concentration camp at Mauthausen, with a party of other American officers who were on a reconnoitering trip in full uniform. It is a strange coincidence that General Dostler, who ordered the execution, was executed for this deed on the day of Dr. Gaul's death.

Dr. Gaul won distinction in various fields. To the majority of organists he is known chiefly for his compositions, which number over 400. In Pittsburgh his work as an organist, conductor of choruses, newspaper music critic and writer on musical topics made his name a household word. His home city conferred a unique honor on him in 1941, when, as recorded in *THE DIAPASON* in May of that year, a music festival at which were presented his own compositions and arrangements, vocal and instrumental, was held in Carnegie Music Hall on the evening of March 28. The day, proclaimed by Mayor Cornelius P. Scully as "Harvey Gaul Day," was a climax of what really was "Harvey Gaul Week." Several hundred participants contributed to the success of this testimonial concert. As a tribute because of his civic work, the Pennsylvania State Federation of Music Clubs then established a Harvey Gaul scholarship.

Harvey Bartlett Gaul was born in New York April 11, 1881. He studied harmony, composition and organ there with G. F. LeJeune and Dudley Buck. In 1906 he went to England and studied composition with Alfred R. Gaul and Dr.

Armes. In Paris he attended the Schola Cantorum and the Conservatoire and studied composition and orchestration with Vincent d'Indy and organ with Guilmant, Widor and Decaux.

At the age of 17 years he was appointed assistant organist of St. John's Chapel, New York, and later he was organist of St. Luke's Chapel, Paris, and Emmanuel Church, Cleveland. After nine years in Cleveland he went to Calvary Church, Pittsburgh, in 1910.

Dr. Gaul taught music at the University of Pittsburgh, which in 1933 conferred on him an honorary doctor of music degree; the Carnegie Institute of Technology in Pittsburgh and Washington and Jefferson University. Since 1931 he had been on the faculty of the Fillion Studio in Pittsburgh.

Although an active Episcopalian, Dr. Gaul knew no denominational limits in his love of music. For seventeen years, beginning in 1925, he was the conductor of the Young Men's and Young Women's Hebrew Associations Choral Societies in Pittsburgh. He also led the Apollo Male Chorus and the Chamber of Commerce Chorus. He had been conductor of the Civic String Orchestra since 1936. Since 1939 he also had directed the Savoyard Opera Company. He started writing music reviews for the *Pittsburgh Post-Gazette* in 1914, and from 1929 to 1934 was editor of the music, art, drama and book department of that newspaper. In 1934 he became feature editor of *The Musical Forecast*.

Dr. Gaul won many competitions with his compositions, among them being those of the National Federation of Women's Clubs, the Chicago Madrigal Club, the Mendelssohn Club of Philadelphia, the Strawberry & Clothier Chorus, Philadelphia, and the Pittsburgh Male Chorus.

Dr. Gaul is survived by his widow, Mrs. Harriette Avery Gaul, a writer of prominence whom he married in 1908, and a daughter, Mrs. Hudson Walker of New York.

TWO TOURS ARE BOOKED FOR ALEXANDER AND MRS. McCURDY

Bernard R. LaBerge has booked two tours for Dr. Alexander McCurdy and Mrs. McCurdy (Flora Greenwood), harpist, formerly with the Philadelphia Orchestra under Dr. Stokowski. First the McCurdys will make a two weeks' tour of the Southeastern states in January. This is completely sold out. The dates are:

- Jan. 7—Washington, D. C.
- Jan. 8—Covington, Ky.
- Jan. 9—Lynchburg, Va.
- Jan. 10—Bluefield, Va.
- Jan. 11—Hickory, Va.
- Jan. 13—Wilmington, Del.
- Jan. 14—Atlanta, Ga.
- Jan. 15—Birmingham, Ala.
- Jan. 16—Scottsboro, Ala.
- Jan. 20—Gainesville, Fla.
- Jan. 21—St. Petersburg, Fla.

A transcontinental tour will be made from April 22 to June 1, for which the following appearances are already booked:

- April 22—Utica, N. Y.
- April 24—Toledo, Ohio.
- May 1—Monroe, Mich.
- May 3—Lincoln, Neb.
- May 6—El Dorado, Ark.
- May 8—Bartlesville, Okla.
- May 9—Tulsa, Okla.
- May 10—Oklahoma City, Okla.
- May 11—Dallas, Tex.
- May 15—Los Angeles, Cal.
- May 17—Fresno, Cal.
- May 20—San Jose, Cal.
- May 21—Sacramento, Cal.
- May 23—Provo, Utah.
- May 24—Salt Lake City, Utah.
- May 27—Denver, Colo.

"I have seldom seen, in my career of twenty-four years as a manager, a tour booked as rapidly as this one," writes Mr. LaBerge.

W. W. LUFKIN, PRESIDENT OF

W. W. KIMBALL COMPANY, DIES

Wallace W. Lufkin, president of the W. W. Kimball Company, Chicago, and in charge of its factories for many years, died Dec. 6 at his home in Highland Park.

Mr. Lufkin, a native of Oxford County, Maine, joined the Kimball Company in 1883 and became president in 1936 after the death of Curtis N. Kimball. He was a member of the Art Institute of Chicago, the Chicago Natural History Museum, the Chicago Historical Society and the Union League Club. His daughter, Mrs. Juliette L. Tennant, and three grandchildren survive.

ELIZABETH-MARINE HARVEY, WHO DIED SUDDENLY IN BOSTON



ELIZABETH-MARINE HARVEY DIES SUDDENLY IN BOSTON

Elizabeth-Marine Harvey, organist and director of music at the Newtonville Methodist Church, Newtonville (Greater Boston), Mass., and a recitalist of note, died suddenly at the Newton-Wellesley Hospital Nov. 26. The Rev. Hamilton M. Gifford, minister of the Newtonville Methodist Church, conducted the funeral service at the church. Miss Harvey played her last service at the Newtonville Church Sunday morning, Nov. 25, the day before her passing.

She is survived by her mother, Mrs. Effie Marine Harvey. Her father was the late Charles Estes Harvey. Miss Harvey went to Boston in 1938 as the holder of the Samuel Carr scholarship for organ study and research. She received her certificate from Peabody Conservatory of Music, Baltimore, Md., in 1936 and in the same year was awarded her bachelor of science degree by Johns Hopkins University. In 1938 she received her master of arts in music education from Columbia University, where she became a member of the Sigma Alpha Iota national professional music fraternity. From 1938 to 1940 she served as organist-accompanist for the international vesper hour over WRUL of the World-Wide Broadcasting Foundation, Boston.

Miss Harvey was a member of the Chesapeake Chapter of the American Guild of Organists. Her most recent organ study was with E. Power Biggs of Boston. For the last three years Miss Harvey had also been serving as director of music education at the John W. Weeks Junior High School of the Newtons.

HAROLD COBB OF CHICAGO

WEDS DOROTHY ALICE COBB

From Kingman, Ariz., comes the announcement of the marriage of Mrs. Dorothy Alice Cobb of that city to Harold Cobb of Chicago on Nov. 23 at the Little Church of the West in Las Vegas, Nev. Mr. and Mrs. Cobb will be at home for the present at Kingman. Mrs. Cobb was the widow of Mr. Cobb's brother. Mr. Cobb is on leave of absence from Sinai Temple, Chicago, of which he has been the organist and director of music for a

number of years, and from the editorial staff of the Clayton F. Summy Company, but at the end of this leave Mr. and Mrs. Cobb are expected to make their home in Chicago.

IN THIS MONTH'S ISSUE

History of 1945 in the organ world is set forth in review of the contents of *THE DIAPASON* for the year.

Harvey B. Gaul, one of the nation's foremost composers, critics and organists, died in Pittsburgh as the result of injuries suffered in an automobile accident.

Government relaxes restrictions to permit organ builders to use tin in new instruments.

New church music of 1945 and latest issues coming from the publishers are subject of article by Dr. Harold W. Thompson and new organ music is reviewed by Dr. William Lester.

Hymn Society gives dinner in New York in honor of Miss Caroline B. Parker.

News of the American Guild of Organists presents picture of activities of organists in all parts of the United States.

THE DIAPASON

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WANTS

IN THE
ORGAN WORLD

The classified section of
The Diapason, containing
offers of organs for sale,
etc., etc., may be found

ON PAGE 31
OF THIS ISSUE

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ETHEL SLEEPER BRETT



ETHEL SLEEPER BRETT opened the season of the Sacramento, Cal., Chapter, A. G. O., with a recital Nov. 27 at the First Methodist Church of Sacramento. She presented a program made up of the following works: Passacaglia in C minor, Chorale Prelude, "I Call to Thee," and Toccata and Fugue in D minor, Bach; "Ave Maria," Arkadelt-Liszt; Sketch in F minor, Schumann; Andante Cantabile, Widor; "Marche Champetre," Boex; "Wind and the Grass," Harvey Gaul; "Spirit Wind," R. Deane Shure; "Noel," d'Aquin; "Epiphany," Edmundson; Toccata, Baric.

The performance elicited a review by Mila Landis in the *Sacramento Bee* which contained this enthusiastic comment: "If all organ recitals were played with the artistic integrity which Ethel Sleeper Brett gave to her concert last night before a sizable audience in the First Methodist Church, the organ would regain its lost popularity as a solo instrument. Mrs. Brett plays with honesty and sincerity and imagination, besides skillful technique, and there are none of the showmanship

tricks which many organ soloists think are necessary."

Since April, 1929, Mrs. Brett has presided at the console of the three-manual Reuter at the First Methodist Church, leading church in the Northern California Conference, of which Dr. A. Raymond Grant is the pastor. Mrs. Brett ranks as one of the outstanding organists of the Pacific coast. She was a soloist at the national A. G. O. convention in Pittsburgh in 1936 and has been soloist at several of the California State Music Teachers' Association conventions. She has played a number of recitals at Stanford University, besides recitals in Los Angeles and San Francisco and other cities throughout the state.

Mrs. Brett received her early piano training from Miss Florence Linthicum of Los Angeles and Uda Waldrop of San Francisco. She studied the organ with Dr. Warren D. Allen, dean of music at Stanford University.

Mrs. Brett has been active in musical circles in Sacramento. She has played on many of the programs of the Sacramento Saturday Club, one of the best-known music clubs of the West, appearing as pianist and accompanist as well as organist. She was the president of that organization for two years.

Mrs. Brett is a charter member of the Sacramento Chapter of the A. G. O. and served as dean for three years.

REPRESENTATIVES FROM THIRTEEN choirs in Portland, Ore., met at the Cathedral School auditorium Nov. 19 to organize the Archdiocesan Catholic Choir Guild. Under the direction of the Most Reverend Archbishop, who is the honorary president, the following officers were appointed: Moderator, the Rev. Austin Johnson, archdiocesan director of music; president, Paul Bentley, choir director of St. Mary's Cathedral; vice-president, Mrs. Marian Hoff, organist of St. Francis' Church; secretary, Patrick Sage, choir director of All Saints' Church; treasurer, Cyril Cunningham, choir director of St. Stephen's Church. The purpose of the guild is to promote correct church music, to foster a spirit of fellowship and to give choir members an opportunity to become familiar with a repertoire of church music. Mr. Bentley gave a short talk and a number of Advent and Christmas hymns and motets were sung.

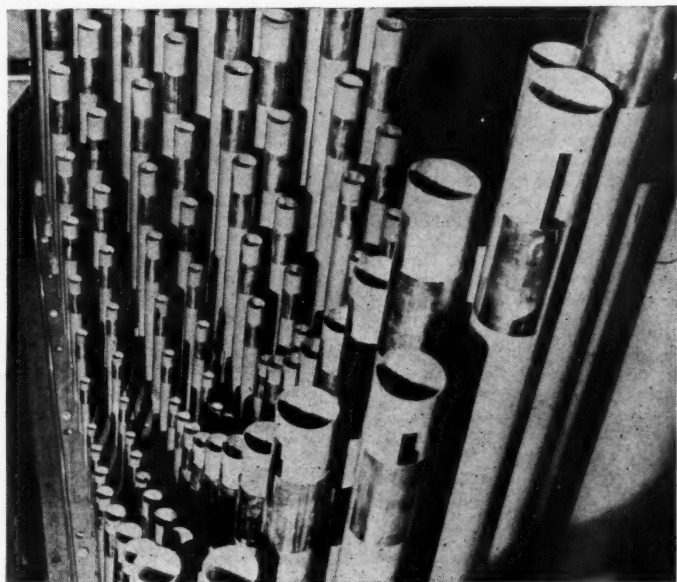
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Record of the Year 1945 in the Organ World in Review

In the following brief summary of the news reported in the twelve issues of THE DIAPASON in 1945 is presented a record of the most important events of the year in the organ world:

—A conclave of deans and regents of the American Guild of Organists closed the year 1944 in New York and provided two days of activity, with the Christmas dinner as the climax.

—H. Frank Bozayan gave a series of five winter recitals on the Newberry organ at Yale University, New Haven, Conn., between Jan. 7 and March 4.

—Word was received of the death Dec. 26 of Sergeant Donald S. Candlyn, who was shot by a sniper in Luxembourg. He was the son of T. F. H. Candlyn, organist and choirmaster of St. Thomas' Church, New York.

—George Alexander A. West, a prominent Philadelphia organist of English birth, died Jan. 10 at the age of 73 years.

—A series of eight recitals was given by Dr. Cyril Barker in the first four months of the year at the Detroit Institute of Arts. The recitals were sponsored by the large Detroit department store of the Crowley-Milner Company.

—Mrs. H. H. A. Beach, one of the outstanding composers of America, died Dec. 27 in New York. Her last composition was a Prelude on an Old Folktune for the organ.

—William Churchill Hammond's sixtieth anniversary as organist of the Second Congregational Church of Holyoke, Mass., was the occasion for a demonstration in February by the church and community of their affection for Dr. Hammond.

—Dr. Hamilton C. Macdougall died March 16 in Wellesley, Mass. He was professor of music at Wellesley College from 1900 to 1927, was a founder of the A.G.O. and for twenty-five years conducted a column in THE DIAPASON. He was born in 1858.

—A meeting of the Associated Organbuilders of America was held in Washington March 20 and 21 and plans were outlined for activities after the war.

—Leonard D. Morris, who for many years conducted an organ business in Chicago, died Feb. 28 at his home in Glendale, Cal., at the age of 82 years.

—J. Frank Bates' sixtieth anniversary as organist of the First Congregational Church of Turners Falls, Mass., was observed by the church Feb. 25.

—March 4 marked the fiftieth anniversary of Henry H. Crompton as organist of St. George's Primitive Methodist Church, Methuen, Mass.

—Frederick B. Hill's fifty years of service as organist of the First Congregational Church of Meriden, Conn., was the occasion for a tribute April 8 by an assemblage of more than 1,100 to hear a concert in his honor.

—Word came in April that Warrant Officer Richard I. Purvis, who had been missing in action, was alive and a war prisoner in Germany.

—The Casavant Society of Montreal closed its eighth season with a two-day festival April 9 and 10 at which the liturgies of both Catholic and Protestant churches were recreated. Carl Weinrich was the guest organist.

—J. J. Toronto, now an octogenarian, had cared for the great organ in the Mormon Tabernacle in Salt Lake City for thirty years, according to an article in the May issue.

—Seventy choirs, forming a chorus of more than 2,000 voices, took part in a festival service in honor of Dr. Clarence Dickinson at the Riverside Church, New York City, May 14. This extraordinary event was arranged by alumni of the School of Sacred Music of Union Theological Seminary who had studied with Dr. Dickinson, whose retirement took place at the close of the school year.

—Six services and six recitals, in addition to the annual dinner, marked the spring festival of the American Guild of Organists in New York City the week of May 7.

—Will C. Macfarlane, for a generation a noted American organist and composer, died May 12 at North Conway, N. H., where he had lived in retirement since 1941.

—A congregation of 2,000 jammed St. George's Church in New York for the annual service of Negro spirituals under the direction of George W. Kemmer May 13.

—Dr. Charles F. Hansen, the famous blind organist, retired from his position at the Second Presbyterian Church of Indianapolis, Ind., April 29 after serving there forty-seven years.

—More than 4,000 people filled the Mosque Auditorium in Richmond, Va., May 6 for a hymn festival conducted by James R. Sydnor under the auspices of the A.G.O.

—Reports from London published in the June issue told of severe damage by German robot bombs to the famous organ in St. Paul's Cathedral.

—A special spring and summer series of recitals on the great organ in the Wanamaker store in Philadelphia was arranged, with prominent recitalists listed as performers.

—Dr. Carl Wiesemann resigned his position at St. John's Lutheran Church, Hagerstown, Md., to become organist and choirmaster of Grace Episcopal Church in Newark, N. J.

—James H. Simms rounded out fifty years as organist and choirmaster of All Saints' Episcopal Church, Omaha, Neb., on May 27 and was honored by his parish and the organists of Omaha at an anniversary service.

—Walter J. Clemson, who held a high position in the musical world of New England, died April 18 in Taunton, Mass. He was a founder of the A.G.O. and

established the Clemson composition prize of the Guild.

—Compositions by men in the nation's armed services were presented in a special broadcast June 3 by E. Power Biggs from the Harvard Museum.

—The annual dinner of the Chicago Club of Women Organists June 4 at the Second Presbyterian Church marked the close of a successful season.

—Mrs. James H. Cravens' fifty years as organist of the Westminster Congregational Church of Kansas City, Mo., was celebrated July 7 at a reception in the church and a purse of \$600 was presented to her.

—A group of seventy organists from six A.G.O. chapters attended the first regional conference in Hagerstown, Md., June 25 and 26 and enjoyed an excellent program.

—Dr. C. Harold Einecke left the Park Congregational Church of Grand Rapids, Mich., after a tenure of fifteen years to become organist and choirmaster of Pilgrim Congregational Church, St. Louis, Mo.

—Richard T. Gore, for the last six years organist of Cornell University, was appointed head of the music department at Wooster College, Wooster, Ohio.

—A list of twenty-three candidates who passed the examination for the associate certificate of the A.G.O. was published in the August issue.

—Edouard Nies-Berger was appointed to the faculty of Peabody Conservatory of Music in Baltimore, Md., effective in September.

—Word reached Dr. Harvey B. Gaul, the Pittsburgh organist and composer, of the death of his son, Lieutenant James Harvey Gaul, at the hands of a firing squad at the infamous Mauthausen camp for prisoners. The execution was in violation of the Geneva convention and the German officer who gave the order for it was tried by an Allied court and sentenced to death.

—John Gordon Seely, for over twenty-five years at Trinity Episcopal Church, Toledo, Ohio, and founder of the A.G.O. chapter in that city, died July 27.

—Haydn Roberts, dean of the Houston Chapter, A.G.O., and one of the most prominent organists of Texas, died July 15 after a long illness.

—Bernard R. LaBerge, the American organ impresario, reported that bookings for recitalists under his management indicated a record-breaking season of organ recitals from coast to coast.

—The annual convention of the Canadian College of Organists was held in London, Ont., Aug. 29 and 30 and was marked by recitals and addresses of great excellence. Frederick C. Silvester of Toronto was elected president of the C.C.O.

—The coveted "E" award for distinguished service to the nation was bestowed on the W. H. Reisner Manufacturing Company of Hagerstown, Md., at a ceremony Sept. 7.

—A branch chapter of the American Guild of Organists was organized at Riverside, Cal., June 26 with twenty charter members.

—St. John's Episcopal Church in Knoxville, Tenn., retired Frank Nelson after he had served that church for half a century and granted him his full salary for life.

—The season's activities of the A.G.O. in New York were opened with a dinner Oct. 22 at which Walter Damrosch was guest of honor.

—J. Warren Ritchey retired Sept. 27 as organist of the Covenant-First Presbyterian Church in Cincinnati after a continuous service of forty years.

—An American recital tour by Flor Peeters, the Belgian organist and composer, in April and May, 1946, was announced by Bernard R. LaBerge.

The army's American University at Biarritz, France, with such organists as Seth Bingham and Mack Evans on its faculty, opened its work Aug. 20 with approximately 4,000 students. Andre Marchal, famous French organist, gave two recitals under the school's auspices.

—Frank E. Streeter retired as organist of the Mathewson Street Methodist Church, Providence, R. I., after serving that church for forty-nine years.

—Carnegie Music Hall in Pittsburgh and its large organ were 50 years old in November and the jubilee was celebrated with special recitals by Dr. Marshall S. Bidwell, latest in a line of famous organists of the institution.

—Mlle. Renee Nizan, a young French organist of unusual talent, who became known to Americans through her recital tours, the first of them in 1931, died in Paris Nov. 14 at the age of 33 years.

CARL F. MUELLER VISITS ERIE AND HEARS HIS OWN WORKS

Continuing its policy of presenting contemporary composers, the music department of the Church of the Covenant, Erie, Pa., Dr. Federal Lee Whittlesey director and Alma Haller Way organist, gave a program of the works of Carl F. Mueller Oct. 28. The composer conducted the choirs and played several organ numbers.

Features of the program were the first performances anywhere of two new anthems—"Lord God, We Worship Thee" and "We All Believe in One True God"—the composer conducting. The choirs of 180 voices were united for the concluding anthem, "God of Light," which Mr. Mueller conducted. Eight hundred and fifty people attended the service.

The prelude, played by Mrs. Way, consisted of: Chorale Prelude on "Now Thank We All Our God"; Meditation and "Thou Art My Rock." The offertory, Echo Caprice, was played by the composer.

Other musicians who have been presented by the Erie church in "Meet the Composer" programs are Joseph W. Clokey, Harry T. Burleigh, Harvey B. Gaul and Clarence Dickinson.

Some of the Special Features of 1945 in The Diapason

Special articles and magazine features in the issues of THE DIAPASON in 1945 included the following among others:

SURVEY OF NEW MUSIC PUBLISHED IN 1944—A comprehensive review of the contribution of composers and publishers to church music in the course of the year is presented by Dr. Harold W. Thompson. [January.]

TRENDS IN CHRISTMAS MUSIC—Study of the music lists in churches in all parts of the United States is made by Dr. Thompson. [February.]

ORGAN MUSIC IN ALASKA—War brings it to Fairbanks in the form of recitals by Sergeant James Bryson Porter over a period of three years. [March.]

RECITAL SERIES IN HONOLULU—R. Kenneth Holt carries on a fine musical ministry in the shadow of Pearl Harbor. [March.]

DR. SCHWEITZER ON TENDENCIES IN ORGAN DESIGN—Letter from noted organist, surgeon and theologian, written from Africa, presents his views. [March.]

ANALYSIS OF RECITAL PROGRAMS—Tabulation based on programs published in THE DIAPASON is made by H. W. MacCormack and shows compositions of Bach and Franck still lead in number of performances. [March.]

THRILLING PEACE CELEBRATION IN PARIS—Lieutenant-Colonel Richard H. Ranger of the signal corps writes account of services in Notre Dame and other churches as American soldiers join the French in giving thanks for victory. [April.]

CORN BELT PRODUCES A COMPOSER—Don Malin and his rise to fame in the field of church music is related. [April.]

MASON AND CONTRACTOR BECAME GREAT ORGAN BUILDER—Lieutenant Homer D. Blanchard, Ph.D., writes of work of William A. Johnson and analyzes stoplists of thirty of his 860 organs [April and May.]

EASTER MUSIC OF 1945—Dr. Thompson reviews service lists and shows the anthems now in favor. [May.]

DEVOTES THIRTY YEARS TO CARE OF GREAT ORGAN—John J. Toronto has spent large part of his four-score years in the famous Salt Lake Tabernacle instrument. [May.]

BACH SHRINE IN NEW JERSEY HOME—Rare treasures brought together at Montclair by Frank Taft, one of the founders of the A.G.O., are the subject of an article. [May.]

HISTORIC ORGAN IN DANISH CASTLE—Instrument built by Compenius in 1612, all of whose pipes are of wood, is described. [July.]

SOLUTIONS OF TEST QUESTIONS IN A.G.O. EXAMINATIONS—"Workings" of problems in the 1945 fellowship and associateship "exams" are presented. [July.]

CHOOSING A DESIGN FOR POST-WAR ORGAN—Dr. Wilfred Payne of the University of Omaha shows how to avoid confusion in deciding between romantic and classic specifications. [August.]

EXAMINATION REQUIREMENTS OF THE A.G.O.—Test pieces and paper work requirements for 1946 are published. [September.]

CLASSIC ORGAN DESIGN ANALYZED—Emerson L. Richards contributes comprehensive essay to a debate that stirs the organ world. [September and October.]

FAMOUS BAMBOO ORGAN ESCAPES BOMBS—Jeff B. Seale, master sergeant in the United States army, writes of visit to remarkable instrument in Rizal Province, Philippine Islands, built in 1818, which has 832 bamboo and 121 metal pipes. [October.]

NEW CHRISTMAS MUSIC REVIEWED—Output of 1945 listed and appraised by Dr. Harold W. Thompson. [October to December.]

HISTORY OF THE AMERICAN GUILD OF ORGANISTS—Fifty years' activity of organization, prepared by a committee of the A.G.O., contains interesting records from the inception of the Guild to the present day. [October to December.]

PEDIATRICIAN DEVOTED TO THE ORGAN—Four-manual Aeolian-Skinner instrument of 3,766 pipes in the home of Dr. Raymond Mixsell at Pasadena, Cal., is described. [December.]

WHAT THE RECITALISTS ARE PLAYING—Monthly presentation of programs in every part of the country affords picture of the organ music of today.

NEW ORGAN COMPOSITIONS REVIEWED—Dr. William Lester renders judgment on newly-issued compositions from month to month.

* These Finished Their Tasks in 1945 *

Organists and persons prominently identified with church music or organ building who died in the course of the year 1945, or at the close of 1944, too late to record in that year, included the following:

George Alexander A. West, Philadelphia, Pa.—Jan. 10.
 Alfred H. Meyer, Boston, Mass.—Dec. 29.
 Mrs. H. H. A. Beach, New York City—Dec. 27.
 Carl Nestmann, Wheeling, W. Va.—Nov. 28.
 Walter N. Waters, New York City—Jan. 22.
 Frank Beman, Binghamton, N. Y.—Oct. 25.
 Edward Parsons, Victoria, B. C.—Dec. 30.
 Martin Lochner, River Forest, Ill.—Feb. 6.
 Morton B. Welch, Birmingham, Ala.—Dec. 26.
 Esther May Phillips, New York City—Jan. 9.
 Dr. Hamilton C. Macdougall, A.G.O., Wellesley, Mass.—March 16.
 Miss Anna L. Gregory, Middletown, N. Y.—March 15.
 L. D. Morris, Glendale, Cal.—Feb. 28.
 William Bradford Goodwin, Lowell, Mass.—March 15.
 Giovanni B. Fontana, New York City—March 9.
 Lawrence K. Whipp, Paris, France—circa Feb. 11.
 Mrs. Christine Reinhart, Galveston, Tex.—Feb. 20.
 Frank J. Metcalf, Washington, D. C.—Feb. 25.
 Lyman Almy Perkins, Pittsburgh, Pa.—March 21.
 Walter J. Clemson, A.G.O., Boston, Mass.—April 25.
 Will C. Macfarlane, A.G.O., North Conway, N. H.—May 12.
 Dezso D'Antalfy, New York City—April 29.
 Miss Helena M. Tewksbury, Bangor, Maine—March 25.
 Robert A. H. Clark, Stratford, Conn.—March 30.
 Mrs. Helen A. Cook, Yardley, Pa.—May 18.
 Dr. Latham True, San Francisco, Cal.—May 31.
 Miss Gertrude L. Buxton, Portland, Maine—June 2.
 A. W. Flegel, Cranford, N. J.—June 6.
 William Henry Knapp, Evanston, Ill.—May 24.
 The Rev. George G. Daland, Ithaca, N. Y.—June 15.
 Benjamin Guckenberger, Leominster, Mass.—July 12.
 William D. Wood, Hollywood, Cal.—June 14.
 John Gordon Seely, Toledo, Ohio—July 27.
 H. F. Berkley, Watsonville, Cal.—July 4.
 Haydn Roberts, Houston, Tex.—July 15.
 William S. B. Dana, Cliffside Park, N. J.—July 24.
 Walter Sassmannshausen, Chicago—Aug. 29.
 John Wesley Morrison, Springfield, Mass.—Sept. 10.
 Harry Hall, New Haven, Conn.—Aug. 19.
 Samuel N. Leidy, Philadelphia, Pa.—Sept. 11.
 Albert Freitag, Scranton, Pa.—Aug. 6.
 S. Reid Spencer, Brooklyn, N. Y.—July 28.
 Robert H. Prutting, Hartford, Conn.—Sept. 5.
 Samuel Richard Gaines, Boston, Mass.—Oct. 8.
 Raymond C. Robinson, F.A.G.O., Boston, Mass.—Oct. 25.
 William Lester Bates, West Newton, Mass.—Oct. 15.
 Williams K. Steiner, Pittsburgh, Pa.—Sept. 10.
 Howard Freas, Petersburg, Va.—July 24.
 Thomas P. Nowland, San Francisco, Cal.—Sept. 19.
 George F. Hamer, Methuen, Mass.—Oct. 2.
 George C. Stebbins, Catskill, N. Y.—Oct. 6.
 Mlle. Renee Nizan, Paris, France—Nov. 14.
 Edward C. Haury, Louisville, Ky.—Oct. 28.
 The Rev. John Henry Hopkins, D.D., Grand Isle, Vt.—Nov. 1.
 Harvey B. Gaul, Mus. D., Pittsburgh, Pa.—Dec. 1.
 Father Daniel F. O'Sullivan, New York City—Nov. 16.
 Albert Reeves Norton, Pittsburgh, Pa.—Nov. 24.
 Elizabeth-Marine Harvey, Boston, Mass.—Nov. 26.
 Charles P. S. Carman, F.A.G.O., Goderich, Ont.—Oct. 13.

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New Church Music of 1945; Latest Output Is Noted

By HAROLD W. THOMPSON, Ph.D., L.H.D.

After a number of attempts I have given up the idea of preparing this year my annual survey. It is always an appalling job and this year an impossible one. I hope that a year from now I shall be able to furnish this service again; meanwhile I am trying to name certain of the best things of 1945 which have not yet been mentioned. With great regret I am omitting a considerable number of compositions.

Christmas Music

The following really excellent numbers arrived too late for previous review:

Niles—"The Seven Joys of Mary," for SSA, unaccompanied. Also "Jesus, Jesus, Rest Your Head," for SSA and S solo. Also "Never Was a Child So Lovely," for SSA, unaccompanied. Three enchanting carols from the Southern mountains. (G. Schirmer.)

Winslow—"Heaven's Eternal King," arrangement of "The Seven Joys of Mary." For SSA, unaccompanied, plus S descant on "Noel." Very effective. (Birchard.)

Luvass—"The Carol of the Owl," SSA. Quaint and pretty. (Birchard.)

Mead—"Whence Comes This Rush of Wings?" T solo ad lib. Unaccompanied. Good. (Birchard.)

Gaul—"Amish Carol of the Hills." SAT solos. (Galaxy.)

Anthems

Of the original compositions the following deserve mention; they range widely in difficulty:

Ambrose—"Jesus, Thou Mighty Lord." S, S-A. Quartet. (Schmidt.)

Bitgood—"A Good Thing It Is to Give Thanks." Bar or A solo. Eight pages. Good for nearly any choir. (Galaxy.)

Buchanan—"Break Thou the Bread of Life." Expressive communion anthem. A. (Galaxy.)

Clokey—"The Lord Is My Shepherd." New edition for SATB. Good. (Gray.)

Harris, W. H.—"Peace I Leave with You." Recitatives for TB. Good short number. (Novello.)

Mead—"Once to Every Man and Nation." On a Welsh melody. Ten pages. Vigorous. (Galaxy.)

Moore, F. S.—"Holy, Holy, Holy." Uses youth choir or S. (C. Fischer, in press.)

Mueller—"We All Believe in One True God." Eight-part with medium solo, unaccompanied. Also "Lord God, We Worship Thee." Effective anthem to celebrate end of war. (C. Fischer.)

Norden—"The Hallowed Hour." Alternative text for evening. Quartet. (Schmidt.)

Spaeth—"A Song for Freedom." Swinging march rhythm. Four pages. (Birchard.)

Triant—"The Spacious Firmament." Opens full unison. One of the best English anthems of the year. (Novello.)

Turner—"Stand Up for Jesus." In Lorenz Choir Herald for November. Quartet. (Lorenz.)

New Editions

I have spoken previously with high praise of a series of unaccompanied numbers edited by Walter E. Buszin and entitled "Anthologia Lutherana" (Concordia). You can now get the thirteen numbers bound together, including the "Ten Schemelli Chorales" of Bach. Here are some other issues worth examining:

Bach-Brown—"Once to Every Man and Nation." (Canadian Music, '44.)

Baden-Powell-Runkel—"Hail, Festal Day." For multiple choirs (adult, young people, juniors). Also "Hymn for Ascension." Similar, useful numbers. (Kjos.)

Beethoven-Whitford—"Thee Will I Love." Five pages. A solo. Good. (Presser.)

Dykes-Scholin—"Eternal Father, Strong to Save." For junior and senior choirs. The navy hymn. (Huntleth.)

Handel-Crandall—"Then Will I Jehovah's Praise." From "Occasional Oratorio." Arranged for SABar. Good. (Ditson.)

Himmel-Runkel—"Incline Thine Ear." For SAB. B solo ad lib. Old favorite. (Hall.)

Mendelssohn-Runkel—"O Come, Everyone That Thirsteth." For SAB. Good. (Schmidt.)

Negro Spiritual-Carr—"Were You There?" Eight parts. (Hall.) In what is called radio idiom.

Nicolai-Lundquist—"Now Let Every Tongue." Six pages. Fine treatment of "Wachet Auf." (Hall.)

Old Psalm Tune-Worp-Olds—"O Make a Joyful Noise." For senior and junior choirs. (Hall.)

Purcell-Whitehead—"Now That the Sun Has Velled His Light." From Purcell's "Sacred Pieces," composed originally for treble and ground bass. Now for S solo plus SATB, accompanied. I put this number at the top of the list—a fine discovery. (Boston Music Company.)

Shvedoff-Norden—"Forever Is It Meet." Unaccompanied, three pages. Good. (Summy.)

Strassburg Psalter-Worp-Bach-Olds—"Fear Not, Thou Faithful Christian

Flock." Battle hymn of the Swedish King Gustavus Adolphus. Senior and junior choirs. Good. (Hall.)

Sullivan-Dana—"Wake Thou, My Soul." Originally "The Long Day Closes," which is solemn if secular. Unaccompanied ad lib. (Schmidt.)

Tschesnokoff-Norden—"The Righteous Shall Be in Everlasting Remembrance." Preferably unaccompanied, some divisions. Good. (Summy.)

Wesley-Shure—"O For a Thousand Tongues." Choral variations on the tune "Azmon." Can be sung with congregation or with junior choir (and seniors). (Morris.)

To this list let me add with special commendation a sturdy Russian number arranged by Homer Whitford, "Sing Praise to God the Almighty" (Birchard).

Women and Treble Choirs

There is excellent variety in the following:

Bach—"V. G."—"Happy Flocks in Safety Wander." For SA, two flutes, piano or organ. Excellent. (E. C. Schirmer, '44.)

Barnes—"Paul Preacheth at Athens." Alto chorus with S solo. Interesting experiment in setting the great speech. (Schmidt.)

Brahms-Page—"In Thy Presence, Saviour." SSA, from Opus 44, No. 4. Three pages. Beautiful. (Ditson.)

Farr—"God My King, Thy Might Confessing." SA. Four pages. Good melodic line. (Schmidt.)

Fyfe—"Our Refuge and Strength." On a melody by Carey. SSA. (Schmidt.)

Gordon, Hugh—"To Thee, O Lord, Our Hearts We Raise." SA. Good at harvest or saints' days. (Schmidt.)

Graf—"God Be in My Head." SSA, unaccompanied. Written at the front. (Hall.)

Handel-Ganschow—"Come unto Him." SSA. (Hall.)

Klemm—"Song for Arbor Day." SSA. Pretty in words and music. There are few anthems for this day. (Birchard.)

Larson—"Shepherd of Tender Youth." SA, for juniors. Good text, melodious music. (Paul A. Schmitt Music Company.)

Macdougall—"The Lord Shall Judge among the Nations." By the beloved writer for this journal. (Schmidt.)

Negro-Niles-Horton—"I'm So Glad Trouble Don't Last Away." SSA plus S solo, unaccompanied. Lovely spiritual. (G. Schirmer.)

Spaeth—"A Song for Freedom." SSA. (Birchard.)

Tcherepnin-Talmadge—"Praise Ye the Name." SSAA, unaccompanied. (E. C. Schirmer.)

Zingarelli-Christy—"Go Not Far from Me." SSAA, unaccompanied. (Hall & McCreary.)

Zoltai—"Let Us Give Thanks." SSA. Good text for national thanksgiving. (C. Fischer.)

For those who have junior choirs let me recommend three books:

Holler (ed.)—"Junior Choir Anthem Book, No. V." Fourteen pieces, unison. Bach, Handel, Grieg, etc. (Gray.) Fifty cents list.

Wismar (ed.)—"Sing unto the Lord." Fifty-one short psalms, hymns and spiritual songs for treble voices, three parts. Good for junior girls or adult women. Covers the church year except Christmas. All to be sung unaccompanied. Specially recommended to Lutherans. (Concordia.) Forty cents list.

Davis (ed.)—"The Galaxy Junior Chorus Book." Includes five Christmas carols, six hymns for festival occasions, ten American folksongs and ten European folksongs. Two-part chorus or duet. Very good. (Galaxy.) \$1.25 list.

For Men's Voices

During the war little has been composed or arranged for men. I have to add only the following three numbers:

Gaines—"Look to This Day." (Birchard.)

Gretchaninoff—"Long Life and Glory." Unaccompanied, with bass solo. For choir concert, not service. Resonant. (Galaxy.)

Spaeth—"A Song for Freedom." (Birchard.)

Services, Etc.

There are two good settings of the office of Holy Communion—C. S. Lang's in A (Novello) and Eric Thiman's in D minor (Gray). The second of these lacks the Credo, but I like it a little better and expect it to be useful to a greater number of choirs.

There are also two new settings of the Te Deum. The revised one by Mrs. Beach in A, on an Ambrosian theme used as *cantus firmus* (Schmidt), has been much admired. The accompaniment is so thick that a big chorus is needed. A setting by Frederick Austin in F (Novello) moves along smoothly.

Charles H. Marsh has a setting of the Benedictus Es, Domine entitled "Blessed Art Thou," evidently intended for use as an anthem of praise (Hall & McCreary).

There are modal suggestions and the work is easy as well as melodious.

An unusual sort of piece is "Let Us Praise God" by W. B. Olds (Hall & McCreary). The words by Dr. Percy Dearmer are beautifully devotional. The clergyman or leader speaks and the choir keeps coming in with echoes of part of his prayer. I should expect this to be decidedly useful in the so-called non-liturgical churches. (By this phrase is commonly meant churches which do not use the liturgy of the Anglican Church.)

Cantata and Oratorio

Perhaps the best work of the year in longer form is Martin Shaw's "The Redeemer," an oratorio for Lent (B. F. Wood Music Company, Boston). The composer has not one of the greatly original talents of England, but he always writes reverent and fluent music. Orchestral parts may be rented but are hardly needed. There are solos for SATBarB. There is a good deal of effective recitative, sometimes of gravely dramatic quality. The oratorio is ninety-four pages in length.

"Praise from the Book of Psalms" is a cantata or short oratorio in fourteen numbers, each of which could be used separately. There are solos for SATB and one section for five parts. This easy and melodious work could be performed in fifty minutes or less. It is published by the composer, Edward Auten, Jr., at Princeville, Ill.

Sacred Vocal Solos

The following have something to commend them:

Bach—"Hail, Sabbath Day." Two keys. The words may seem inappropriate to those who know the original ones, also given, "Komm, Süsser Tod." The music, as everyone knows, is very beautiful. (Galaxy.)

Brown, Russell J.—"The Twenty-third Psalm." Two keys. Graceful (Gray.)

Hennried—"Jesus Lies in the Cradle." High. Admirable for a light, silvery voice. (C. Fischer.)

Moore, D. L.—"Silently Now We Bow." Two keys. (Presser.)

Smith, H. D.—"Safe in Jehovah's Keeping." Medium voice. (Marvin Music Edition, New Brunswick, N. J.)

Weaver, Powell—"O Zion, Haste." Two keys. Robust solo; subject of missions. (Galaxy.)

Wilson, H. R.—"Blessed Are the Meek." Two keys, neither extreme in range. (C. Fischer.)

Perhaps I might mention here a simple little duet by Cuthbert Harris, "O Worship the Lord" (Schmidt). This is for S and mezzo, or T and Bar. It is in the style of Smart and Stainer.

Organ Solos

Dr. Lester reviews organ music so expertly that my opinions are hardly of interest, but I sometimes like to add my word of praise. Such is the case with Seth Bingham's "Seven Preludes or Postludes on Lowell Mason Hymns" (Gray). Most of these are easy, but they bear the mark of a quiet, cultivated originality that I have always found attractive, from the day quite long ago when I first heard Dr. Bingham's rippling "Roulade"—a number still used by some very good organists, such as Edwin Arthur Kraft. There used to be a notion that Lowell Mason was pretty crude and unresourceful in his tunes. If so, he has certainly been ennobled by a number of modern composers, especially Bingham.

I like also "Two Sinfonias by Bach" (Gray), arranged by E. Power Biggs—short and charming little pieces. Mr. Gray, by the way, has just issued separately an edition of Bach's "Great" Prelude and Fugue in A minor.

Robert L. Bedell has a "Grand Choeur" (Gray) in the form of a march. Robert Elmore has a colorful "Autumn Song" (Galaxy). Homer Nearing's "Duologue and Chorale" (Gray) reminds me of a set of pieces he published years ago, inspired by our Southwestern deserts. Being an enthusiast for pieces on hymn-tunes, I recommend finally a Postlude on "Come, Thou Almighty King" by Maurice C. Whitney (Gray).

Books for the Church Musician

Hans T. David's book entitled "J. S. Bach's Musical Offering" (G. Schirmer) has a scholarly history, interpretation, and analysis of the music which he previously edited. The "Musical Offering" is a work in thirteen numbers based on a theme given to Bach by Frederick the More-or-Less Great, who did have sense enough to admire a number of creative

talents. Bach scholars will like this book. Perhaps a wider circle will enjoy "The Bach Reader" (Norton) by H. David and A. Mendel, which assembles a lot of interesting material.

Scholars will also enjoy Karl Geiringer's new book on the ever fascinating subject of "Ancient Instruments" (Oxford). This has a long chronological range and much information not easy to find elsewhere.

Among the books of instruction I commend Dr. Caspar Koch's "The Organ Student's Gradus ad Parnassum" (J. Fischer). This closely-packed little volume of sixty-four pages (plus index) gives sage advice on such matters as tempo, rhythmic conventions, dynamics, ornamentation (the best part to me), registration and how to practice. This will be followed by Book II, to be entitled "Progressive Organ Studies."

"Rejoice and Sing" (Paul-Pioneer Music Corporation, New York) is a book of anthems for "sopranos, altos and men." Its editor, George Shackley, who conducts "Choir Invisible" and other radio programs, found that he sometimes did not have enough men to balance his trebles; hence these arrangements in three parts. There are eighteen numbers, including four old standbys by Palestrina, Mozart, Franck and Hummel.

Conclusion

If we may judge by our experience after the last war, the next ten years will see fresh and vigorous composition for the church. As we mourn the death of that merry companion and admirable musician, Harvey Gaul, who was surely too full of life ever to die in any sense other than physical, we remember how he and a dozen other American composers changed the quality of our ecclesiastical music in the decade following the return of our soldiers from Europe. I hope that I shall be alert enough to welcome the new men of 1946 and following years as happily and sincerely as I did Candlyn and James and the others who marched back more than a quarter of a century ago.

On the day on which I finished this article I received a charming Christmas card from Sergeant Lee Bristol—his setting of Blake's "Little Lamb." It seems odd that a man could be a sergeant and make music about the great poet's innocent symbol, but then it is very odd that we should go on having wars and singing about the Prince of Peace. I believe that my son (in Tokyo this Christmas) and the other decent boys of the world will now have time and faith to put in some service under that Prince. Possibly we organists, recognizing their hard years in a necessary and bitter task, may help the boys in our own way. That is my wish for your New Year.

MARGARET WHITNEY DOW AT UNIVERSITY OF REDLANDS

Miss Margaret Whitney Dow, F.A.G.O., formerly of Florida State College for Women at Tallahassee, Fla., has been added to the teaching staff of the University of Redlands, Cal., school of music in the organ department, assisting Leslie P. Spelman. Miss Dow was graduated from Carleton College, received the degree of master of sacred music from Union Theological Seminary under Dr. Clarence Dickinson and has spent several periods of study in Europe with such masters as Dupré and Marchal.

The equipment of the school of music at Redlands is being enlarged. In January ground is to be broken for Watchorn Hall, a new building which will contain additional practice organs and a concert instrument for the recital hall.

The three organ graduates of the class of 1945 all hold important posts in teaching or church playing. Inez Minely teaches organ, piano and theory at Iowa Wesleyan University, Mount Pleasant; Anne Sweet teaches organ and theory at Simpson College, Seattle, Wash., and is organist of the First Presbyterian Church of Tacoma, and Mildred Kammeyer is organist at Angelica Lutheran Church, Los Angeles.

FRANK A. MCCARRELL, organist and musical director of the Pine Street Presbyterian Church of Harrisburg, Pa., has returned to his duties after an absence of three months caused by an illness which required an operation. Mr. McCarrell has recovered fully and has benefited from his leave of absence from church work.

MAE FOSTER HAVILAND



A RECORD OF ACHIEVEMENT in the field of church music that has won national recognition has been made by Mrs. Foster L. Haviland, the Portland, Me., organist, choir director and educator. In her capacity as chairman of the church music department of the Maine Federation of Music Clubs, a position she has held for the last fifteen years, she has initiated and sponsored for more than a decade elaborate state choir festivals at Thanksgiving time and annual vesper hymn services in the spring for state federated choirs, assisted by members of the Maine Chapter of the American Guild of Organists.

Mrs. Haviland's research in the field of hymnology has included the formation of hymnology classes in Portland, attended by organists, choir directors and interested laymen throughout the state, and the editing of a bi-monthly column, "Hymns Old and New," which appears in a widely circulated newspaper.

Mae Ford was born in Newbury, Vt., where she attended school and studied piano and organ. Subsequently she entered the New England Conservatory of Music in Boston. Here she took special courses in organ and choir directing under such eminent instructors as George Chadwick, Henry M. Dunham, F. Addison Porter and Samuel Cole, and was graduated in the piano teachers' course. While in school she served as organist at the Perkins Street Baptist Church in Somerville. In recognition of her scho-

lastic record she was selected to play the organ at the commencement exercises in the Tremont Temple, Boston, in 1900.

Mrs. Haviland joined the Maine Chapter of the A.G.O. soon after its organization and has been associated with it ever since, serving at present as corresponding secretary.

In addition to her private teaching in Portland Mrs. Haviland was organist and director for several years at the Chestnut Street Methodist Church. She is a member of the Portland Rossini Club and for nine years served as organizer and director of the club orchestra. Since becoming affiliated with the Maine Federation of Music Clubs her invaluable work in behalf of church music and choirs has met with widespread success. Her interest has been felt particularly by the junior department, a branch to which she has contributed much in inspiration and knowledge. In recognition of the importance of music in religious education, the Church Federation invited Mrs. Haviland to conduct a round-table conference at its regional conventions in Bangor and Lewiston. Among her other affiliations are listed membership in the Hymn Society of America, the position of corresponding secretary of the Victoria Society of Maine Women and life membership in the Long-fellow Garden Club.

PRECEDING THE ANNUAL Christmas party of the Van Dusen Organ Club, held at the American Conservatory of Music Dec. 17, members of the board of directors presented the following program of seasonal organ music: Noel in G, d'Aquin (Cordelia Ferber); Christmas Prelude, Corelli (Selma Krause); Pastorale on "Silent Night, Holy Night," Harker (Ruth Colburn); "Noel Basque," Benoit (Dwight Davis); "Vom Himmel hoch," Edmundson (Esther Timmerman); "In dulci Jubilo," Karg-Elert (Victor Mattfeld); "Noel Parisienne," Quef (Edward Eigenschenck). Refreshments and games made up the social portion that followed.

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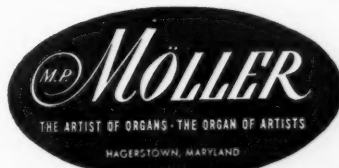
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Semi-Centennial Year, 1945-46

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Dec. 17, 1896Incorporated
Dec. 17, 1896Amended Charter
Granted
June 17, 1900Amended Charter
Granted
June 22, 1934Chartered by the Board of Regents of the University of the State of New York
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David Craighead's Recital for Guild in New York Introduces a New Star

For the first musical event of the fiftieth anniversary season of the Guild the New York membership introduced a new star to its members. On the evening of Nov. 26, at the Fifth Avenue Presbyterian Church, David Craighead, instructor of organ at Westminster Choir College, Princeton, N. J., was heard in a well-varied and taxing program which he played entirely from memory.

A sizable audience was immediately impressed by the commanding technique and real sense of rhythm displayed in the opening Bach numbers. In the Mozart Fantasia in F minor (the lesser-known one) he used an elasticity of rhythm and colorful registration that characterized his playing throughout the recital.

Mr. Craighead is unusually well equipped in the matter of technique, color sense, rhythm and musical intuition. Those who heard him at his Guild recital will look forward with interest to the further development of this gifted young man.

The complete program was as follows: Sinfonia, "We Thank Thee, God," Bach; "Agnus Dei," Bach; Fantasia in F (written for a mechanical organ), Mozart; Pastorale, Roger-Ducasse; "Scene de la Passion," Daniel-Lesur; Two "Casual Brevities" ("The Desert" and "Chollas Dance for You"), Leach; Toccata from Suite, Op. 5, Durufle.

LILLIAN CARPENTER.

Lecture on Famous Windows.

At the meeting of the Chesapeake Chapter held Nov. 6 in the First Presbyterian Church, Baltimore, we had as our guest speaker Canon Harold W. Arrowsmith of the Cathedral of the Incarnation, who gave an illustrated talk on "Stained Glass." Pictures of windows in the large cathedrals of England, France and Belgium that had been photographed by Canon Arrowsmith were shown on slides and explanations of the intricate workmanship were given.

A recital sponsored by the chapter followed the business meeting Dec. 4 at Brown Memorial Church, and the public was invited. William Watkins, A.A.G.O., organist of the First Congregational Church of Washington, D. C., one of our own members, recently discharged from the service, gave the recital. Mr. Watkins presented a program of varied interest and appeal in a manner showing his ability to get the utmost from the organ. Bach's Prelude and Fugue in B minor opened the recital in vigorous fashion and was followed by the delightful Three Sketches of Schumann and "Carillon," by Vierne. "Legende," a composition by Howard Thatcher, Baltimore organist and composer, was played with pleasing interpretation. The program closed with the Symphony in three parts by Guy Weitz.

GRACE A. FRESH, Secretary.

Quest for Hymn-tunes.

The Guild has been asked by the Hymn Society of America to provide tunes for six new hymns included in the Hymn Society's recent pamphlet, "Hymns of Christian Patriotism." The Guild has accepted the invitation and the warden has appointed the following special committee to handle the details: William A. Goldsworthy, Bassett Hough, Reginald L. McAll, G. Darlington Richards and Harold V. Milligan, chairman.

Any musician residing in the United States or Canada may submit one or

A Word to Guild Members

Dear Guild Member: The 1946 bills from national headquarters will soon be mailed to you. Upon receipt of your dues a membership card will be sent.

We are proud of the splendid showing made by the great majority of our members in sending their dues promptly. We strongly urge upon each of you the importance of paying your dues by March 1. Members who have not paid by March 15 will not receive THE DIAPASON until payment is received. The golden anniversary edition of the year-book and directory will go to press at that time, and will list only members in good standing. Copies of the book will be given to such members.

You will recall that the financial statement published in the October issue of THE DIAPASON showed that the Guild operates nationally on a very small percentage of the funds. We face increasing costs of operation in the chapters and at headquarters. How shall we meet the situation?

There is a feeling upon the part of many chapters and members that our dues should be increased from \$3 to possibly \$5. After thorough consideration, however, it has been decided not to increase the dues at the present time, having the good of every member in mind.

It is planned to proceed upon the following lines: A large increase in membership all over the country will help a great deal. Our aggressive program of national expansion is succeeding marvelously, and every member should enter into the spirit of this fiftieth anniversary campaign to obtain unprecedented results in extending the influence of the Guild by procuring new members.

Furthermore, we propose that voluntary contributions be made to the Guild by members and chapters alike. A line has been added on the 1946 bills for this purpose. As an added incentive for more members and groups to join in this movement, the council has directed that one-half of all such contributions made by chapters and chapter members may be retained by the local chapter for its own expansion work. A group is to be formed which will be known as "Friends of the Guild." Anyone may become a member of the group by paying \$10 or more. A list of the members will be published. One-half of these contributions made by chapter members will also be retained by the chapters.

We know that everyone will wish to have a part in the challenging program presented for this golden anniversary year of the Guild and help finance it. Unquestionably 1946 is to be the greatest year in Guild history. If we all do our utmost to make it so we will surely realize our goal of 10,000 members in 200 chapters and branches, including all the states, with all organists and choirmasters in our great project.

Faithfully yours,
HAROLD W. FRIEDEL,
National Treasurer.

more tunes. Texts of hymns may be obtained from the Hymn-tune Committee, American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y. Manuscripts signed with *nom de plume* or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address must be sent to the committee not later than March 1. (Date of submission will be determined by postmark.) No manuscripts will be returned. Please do not send return postage.

The tunes selected will be copyrighted in the name of the Hymn Society, as the hymn-texts have already been copyrighted by the society, and requests for both words and music will be received by the Hymn Society rather than by the Guild. The composer will be amply protected.

In considering the manuscripts submitted the judges will, of course, keep always in mind the practicality of the

tunes for congregational singing. Simplicity and a moderate voice range therefore will be of some importance. Composers may, if they so desire, submit a tune to be sung in unison, with organ accompaniment.

Christmas Dinner in Chicago.

A dinner of the Illinois Chapter at Normandy House, Chicago, Dec. 11 took the form of a Christmas celebration and was attended by a large group of members. At the request of Mrs. Allen W. Bogen, the dean, Dr. Emory L. Gallup, sub-dean and program chairman, outlined a program of events prepared for 1946. It will include among other activities a luncheon for Ernest F. White when he visits Chicago; a Lutheran liturgical service at the Church of St. Luke; a program at which the test pieces for the 1946 Guild-examination will be played at the Fourth Presbyterian Church, and participation of the chapter in a regional convention, to be held in June in Milwaukee, plans for which are being prepared.

Mrs. Lillian Smith gave readings that occupied the latter part of the evening and which convulsed her audience.

A luncheon at the Cordon Club Jan. 28 will be the next meeting of the chapter. Ernest White of New York has been invited to be the guest of honor and to speak on the Guild examinations.

Members of the Illinois Chapter were guests at a festival thanksgiving service Sunday afternoon, Nov. 18, in the First Methodist Church, Evanston, where Dr. Emory L. Gallup is minister of music. The beautiful vesper service was sung by the combined chancel and high school choirs. The anthems included "Look on the Fields," by Charles Macpherson, and "Summer Is Ended," by Charles Wood. Preceding the service Dr. Gallup played: Andante maestoso (Fourth Organ Concerto), Handel, and "In Memoriam," Bourdon. After the service supper was served to those who had made reservations.

At the meeting of the executive board Dec. 3 plans were discussed for a regional convention to be held next June. John Christiansen, dean of the Wisconsin Chapter, was present and extended a cordial invitation to hold the convention in Milwaukee.

GRACE SYMONS, Registrar.

Christmas Meeting in Long Island.

The Christmas meeting of the Long Island Chapter was held in the parish-house of the Church of the Advent, Westbury, Dec. 12. Dr. W. Hunter Beckwith, dean of Hofstra College, Hempstead, was the guest speaker of the evening. His subject was "Form in Art." Donald Sheldon, baritone, sang a group of four solos by Italian and German composers. Dean Norman Hollett then expressed his appreciation to Dr. Beckwith and Mr. Sheldon for their part in making the event a success.

A social evening and refreshments were enjoyed by the members and their guests.
ELEANOR S. WOODWORTH, Secretary.

Program at Hagerstown, Md.

The Cumberland Valley Chapter met Dec. 8 at the First Christian Church, Hagerstown, Md. Dean George F. Hamer presided at the business meeting, which was attended by thirty members. The afternoon program included two papers—one by Miss Viola Fisher on "The Junior Choir" and the other by Richard Shade on "The Senior Choir." Miss Fisher and Miss Marjorie Abbott played Yon's "Concerto Gregoriano" for piano and organ. Miss Abbott, recently installed as organist-director at the First Christian Church, Hagerstown, continued with an organ recital, playing: Toccata in C major, Bach; "Chinese Christmas Carol," Wiant-Noble; Allegro, Sixth Symphony, Widor.

RUTH E. BAILEY, Secretary.

The Warden's Column

We enter upon this year, marking the fiftieth anniversary of the time when the Guild came into being, with supreme confidence in the accomplishment of its high purposes and in its great destiny. Communications which are being received steadily at national headquarters from the various Guild centers all indicate whole-hearted cooperation in our general program for the year, and Guild events of a very high standard are being given to celebrate the anniversary.

The following past deans have been appointed additional members of the important national expansion committee and chairmen for their respective regions: Frederick Chapman, Hartford, Conn.; Dr. J. Henry Francis, Charleston, W. Va.; Miss Katherine Hammons, Dallas, Tex.; Arthur B. Jennings, A.A.G.O., Minneapolis, Minn.; Miss Kathleen S. Luke, Berkeley, Cal.; Christopher S. Tenley, Washington, D. C.

The Southern Arizona Chapter has been reorganized and a branch has been formed in Charlottesville, Va. Guild student groups have been organized at the University of Idaho and Kalamazoo College, Mich.

The examination booklet, containing forty-five pages, including musical examples, is being printed and will be mailed early in January to those who placed advance orders. All orders received before March 1 will be filled at 75 cents a copy. The regular price, \$1, will be charged after that date.

An artistic design eleven inches by eighteen inches has been made of the A.G.O. motto and declaration of religious principles, in ecclesiastical lettering, with the Guild seal in black and red. These can be obtained through the chapters or at headquarters. Price until March 1 will be 75 cents; after that \$1.

Your serious attention is directed to the letter in this issue of THE DIAPASON to all members, on Guild finances for 1946. This is a matter of vital importance and the "Friends of the Guild" and other voluntary contributors toward the support of the projects of the chapters and national organization will give great impetus to the work. Prompt payment of dues will also help greatly and assure receipt of THE DIAPASON as well as listing in the directory of the 1946 year-book.

The notice in this issue concerning the "Quest for Hymn-Tunes" is of interest to every member, and we trust that there will be a general response resulting in some outstanding tunes.

Powell Weaver has been appointed a member of the board of judges for the current organ composition competition in place of Dr. Harvey B. Gaul, whose untimely death we all lament.

It was particularly pleasant to visit the Pennsylvania Chapter recently, upon the occasion of one of that chapter's famous clergy-organist dinner meetings. This, the first chapter of the Guild (organized 1902), has always been in the forefront of Guild activities and a sturdy upholder of academic standards. The evening was partly serious and partly of a most jovial character.

With kindest fraternal wishes for this new year,

Faithfully yours,
S. LEWIS ELMER.

Sister M. Theophane an F.A.G.O.

Sister M. Theophane, O.S.F., of the Alverno College of Music, Milwaukee, Wis., and a member of the Wisconsin Chapter, has been elected a fellow of the American Guild of Organists.

News of the American Guild of Organists — Continued

Works of Mark Dickey
Form Program Presented
at Church in Cambridge

The Massachusetts Chapter presented a choral service of Christmas music consisting entirely of compositions of Mark Dickey of Cambridge at the North Church, Congregational, Cambridge, Dec. 17. The choirs of that church, William K. Provine, choirmaster, and of the First Baptist Church of Medford, Edward H. Howard, choirmaster, were combined. Mr. Howard conducted and Mr. Provine played the organ.

The program included these organ pieces: Fantasia on "Adesde Fideles," Two Variations on "Silent Night," Chorale Prelude on "Duke Street" and "Christmas Meditation," for violin and organ. Doris Watson was the violinist. The choral numbers were an anthem, "And There Were Shepherds," the canticle "Gloria in Excelsis" from a Communion Service in C, and six carols, four of which were first performances anywhere. Ruth Carlstrom sang the solos in the anthem and canticle. Elaine Wynne sang "In Praesepe," a carol for solo soprano, and a junior choir assisted in the singing of "Come, All Ye Shepherds," arranged from an old Bohemian carol.

Mr. Dickey won the H. W. Gray prize for 1932 with his anthem "Let Not Your Heart Be Troubled," and other compositions of his have received favorable comment. He is organist and choirmaster at the First Universalist Church, Somerville.

Christmas Festival in Waterloo.

In celebration of the golden anniversary year of the Guild and the fifth anniversary of the chapter, the Waterloo, Iowa, Chapter presented a festival of Christmas music Sunday, Dec. 2, at 4:30 in Grace Methodist Church. The concert was under the direction of Dr. E. Liemohn, head of the music department of Wartburg College, Waverly, Iowa. Mrs. Byr Della Sankey Feely, dean, and organist of Grace Methodist Church, presided at the organ. Twelve Waterloo choirs and one choir from Cedar Falls participated in the program, and these, with the Wartburg choir of fifty voices, formed a massed choir of over 200 voices. Mrs. Feely played an organ prelude consisting of the following numbers: "Glory Be to God," Bach; Fantasia on Old Christmas Carols, Faulkes, and Carol Rhapsody, Richard Purvis.

The Rev. Harley W. Farnham, pastor of the host church and chaplain of the chapter, pronounced the invocation. The combined choirs then sang "Lo, How a Rose E'er Blooming," by Praetorius, and "Lullaby on Christmas Eve," by F. Melius Christiansen. Professor Lester McCoy of the faculty of Iowa State Teachers' College, Cedar Falls, continued the program with "Gesù Bambino," Yon. The Wartburg College choir then sang three numbers: "Salvation Is Created," Tschernokoff; "Beautiful Saviour," arranged by F. Melius Christiansen, and "Holy, Radiant Light," Gretchaninoff. Mrs. Feely played a Christmas Pastoral by James H. Rogers.

The last section of the program consisted of the massed choirs singing "Glory Be to God on High," composed by the director, Dr. Liemohn, and the "Hallelujah Chorus" from Handel's "Messiah." The Rev. A. L. Drake, pastor of the First Baptist Church, pronounced the benediction, after which Mrs. Feely played as a postlude the "Offertoire Sur des Noels," by Commette.

The service was attended by an appreciative audience of over 800 people, the capacity of the auditorium being taxed to its limit. The chapter has already had many requests to make this an annual event.

PAUL O. SEIFERT.

Visiting Recitalists in Kansas City.

The Kansas City Chapter held a business meeting at St. Paul's Episcopal Church Nov. 26. The dean, Clarence D. Sears, presided. Reports of committees were heard and plans for the year were discussed. The Guild will present two organists in recital this year—Julian Williams Jan. 20 and Alexander Schreiner March 12.

Tentative plans for a spring festival were presented and each member was asked to take application blanks for a

membership drive. In February the chapter will visit Our Lady of Sorrows Church, where the priest will explain the ritual and symbolism of the Catholic Church. The meeting adjourned for refreshments of coffee and doughnuts.

Dickinson Plays in Columbia, S. C.

Dr. Clarence Dickinson of New York gave a recital in the Washington Street Methodist Church of Columbia, S. C., Nov. 27 which drew an audience that filled the church, many coming from nearby towns. This was the first recital in a series sponsored by the South Carolina Chapter.

The program opened with an interesting new work, the Second Sonata of Drwenski, a Polish composer. Another interesting feature was de Maleingreau's "The Adoration of the Lamb." The Drwenski Sonata is written in the earliest harmonies known in the Western world—harmonies in fifths and fourths, introduced by Huchald, a Flemish monk, about the year 945. It is in three rather short movements. On Sept. 9 the great altar piece which suggested de Maleingreau's music was restored to St. Bavo's Cathedral, Ghent, from Herr Goebbels' private gallery, for the glory of which he had stolen it. Painted about 1426 by the composer's countrymen, Hubert and Jan Van Eyck, it pictures that verse in Revelations: "Worthy is the Lamb that was slain to receive glory, and wisdom, and power . . . forever and ever."

Other numbers of Dr. Dickinson's program were: Intermezzo from "Storm King Mountain" Symphony, Dickinson; Rondo from Concerto for Flute Stops, Rinck; Cathedral Prelude and Fugue, Bach; "Comest Thou, Lord Jesus," Bach; "Ad Nos ad Salutarem Undam," Liszt; Andante from Sonata 1, Hindemith; Scherzo from "Storm King Mountain" Symphony, Dickinson; Berceuse, Dickinson; Norwegian Rhapsody, Sinding.

Frolic Enjoyed at the Capital.

The District of Columbia Chapter held its annual birthday dinner Dec. 3 at the Columbia Heights Christian Church. Special guests were Canon Draer of Washington Cathedral; Ray C. B. Brown, music critic of the *Washington Post*; William Braithwaite, choir director of the National City Christian Church; James B. Smiley, organist of the National City Christian Church; Ellis Varley, organist of Washington Cathedral, and Mrs. Varley. The evening started with rollicking group singing led by Mary M. Wilkins and accompanied by Ruth Vanderlip. The dinner, served by the ladies of the church, consisted of Bach aperitif, entree a la Handel, Tchaikowsky salad, Dvorak dessert and Bortniansky coffee.

The program was under the direction of Nancy Poore Tufts and started with a style show which showed even more than the versatility of our members. The chapter glamour girls presented were: Miss Viola d'Amore, John B. Wilson; Miss Vox Angelica Bombarde, Temple Dunn; Miss Open Diapason, Lawrence Freude; Miss Hohl Flöte Vox Celestis, Morris McCurdy; Miss Quintadena Oboe Tremolo Mixture, Robert Vanderlip. Mr. Wilson was elected as "Miss Washington A.G.O. 1945." The style show was followed by a skit in two actitudes entitled "Princess Non-Such."

At a short business meeting preceding the "frolic" seven new members were elected to the chapter.

JEAN SLATER APPEL, A.A.G.O., CHM.,
Acting Registrar.

Choir Festival in Niagara Falls.

The junior choir festival sponsored by the Niagara Falls Chapter Nov. 26 at the First Baptist Church was attended in numbers which taxed the seating capacity of the church. Walter McDannel, chairman of the festival, was assisted by Mrs. Eleanor Schweltzer and Mrs. Florence Smith.

That the program was successful was made evident by the host of favorable comments. The procession of more than 200 young people was stirring. It was followed by the invocation by the pastor, the Rev. Rufus Osborn. The individual choirs of St. Peter's Episcopal Church, the Church of God, DeVeaux School, St. James' Methodist Church and the Lundy's Lane United Church of Niagara Falls, Ont., showed careful training, excellent quality of tone and diction, clear part singing and good musicianship in the rendition of their anthems. In two instances memorization of the selections had been attained. The directors were commended upon the progress they have made in the organization and development of their individual groups, which throughout the evening displayed an appreciation of the beautiful and an insight into worshipful singing. It is this stimulation toward higher goals that the Guild seeks to ob-

tain in presenting these musical opportunities periodically during the year.

The Rev. George Easter, pastor of the Church of the Redeemer, delivered an appropriate, interesting talk in the absence of the Rev. Blake Hammond, chaplain of the Guild. As a climax, the choirs, with those from the First Evangelical Church, the Church of Latter-Day Saints and Riverside Presbyterian Church, sang Spohr's "How Lovely, Lord, Thy Dwellings Are" and Mueller's "The Earth Is the Lord's" under the direction of Mrs. Catherine Lambert Devins, well-known musician and teacher in the public schools. Mrs. Florence Smith, organist of the First Baptist Church, played for the processional and the massed numbers, besides presenting a pleasing offertory solo.

ALICE BARBARI, Secretary.

Boston Hears David Craighead.

David Craighead of Philadelphia played a remarkable recital at the Old South Church, Boston, Nov. 19, before a large and enthusiastic audience. His style was arresting from beginning to end—clean technically, very musical and with a distinct flair for the impressionistic French school of organ composition. The coloring in registration was well chosen, showing the Skinner organ off to good advantage. The program was as follows: Sinfonia, "We Thank Thee, God," and "Agnus Dei," Bach; Fantasia in F, Mozart; Pastorale, Ducas; "The Desert" and "Chollas Dance for You," Leach; "Scene de la Passion," Le Sur; Toccata from Suite, Op. 5, Durufle.

Ministers Appeal to Organists.

The Central Pennsylvania Chapter held its annual organist-minister dinner at the Altoona Y.W.C.A. Oct. 29. A chicken dinner was served. Dean Walter H. Kelley presided and forty-two members and guests were present. Dean Kelley led a round-table discussion and the following spoke: The Rev. Warren H. Hays, D.D., of the First United Brethren Church, whose topic was "Funerals, Weddings and the Organist"; the Rev. Walter L. Ritter, D.D., of the First Presbyterian Church, who stressed "The Unity of the Service"; Mrs. Ralph J. Harrity, who dealt with "The Woman's Impression of the Church Service," and the Rev. Stuart C. Snodgrass of Christ Evangelical and Reformed Church, who gave an inspiring talk on "The Minister and Organist as Worshipers."

The November meeting was a combined business meeting and open forum on the classification of organs, a topic which has been covered widely and heatedly at gatherings of organists. This meeting was held at the First Baptist Church of Altoona; Mrs. H. L. Darr, church organist, was the absentee hostess, illness preventing her from assuming her post at the meeting.

MARTHA GÖBRECHT DARR, Secretary.

Monmouth Chapter.

Members of the Monmouth, N. J., Chapter met in the West Grove Methodist Church Nov. 19. Mrs. Everett Antonides, sub-dean, presided. After a discussion of the qualifications of colleagues it was decided that the officers form a temporary committee to decide on the eligibility of prospective members. Mrs. Antonides read the code of ethics and the declaration of religious principles and a discussion followed. A survey of the churches in the Monmouth Chapter district is being made. A brief questionnaire is to be sent to the ministers with the declaration of religious principles enclosed.

The augmented choirs of St. Paul's Methodist Church, Ocean Grove, sang "The Messiah" Dec. 5 in celebration of the seventy-fifth anniversary of the church. Thelma Mount, A.A.G.O., organist of the church and dean of the Monmouth Chapter, was the director.

MARY B. FOSTER, Secretary.

Ithaca Chapter Dinner.

The November dinner and meeting of the Ithaca, N. Y., Chapter was held Monday evening, Nov. 26. Dr. Harold W. Thompson brought as his guest Dr. Donald Grout, newly-appointed organist at Cornell University. It was announced that Dr. Grout will be the speaker at the January meeting.

Dr. Conrad H. Rawski, the dean, presided over the meeting and emphasized the importance of observing this as the semi-centennial year of the A.G.O. The Ithaca Chapter has already sponsored a vesper service at which a massed choir of approximately eighty voices participated. Dr. Rawski presented the message, in which he set forth the aims and principles of the Guild and reviewed some of its history.

After a brief business session the program was in charge of Miss Jenny Lou Mieras, secretary, who gave a very interesting and enlightening demonstration of Bach's "Little Organ Book," as arranged in a collection called "The Liturgical Year," by Riemenschneider. She carefully explained the more familiar chorales and played each.

LOUISE WALLACE, Sub-dean.

Service in Houston, Tex.,
in Memory of Dean Roberts
Directed by David S. Alkins

The Houston Chapter presented the parish choir of Christ Church, Houston, Tex., in the beautiful Episcopal service of choral evensong Sunday, Nov. 18, in Christ Church. The service was under the direction of the parish organist and choirmaster, David Stanley Alkins, and the Rev. Frank S. Doremus officiated. The service was a memorial to Haydn Roberts, late dean of the Houston Chapter and former organist at the South Main Baptist Church and the Hebrew Temple. Historic Christ Church was well filled and the choir gave a masterly rendition of the music. Chorale preludes by Brahms and Bach opened the service and the hymn-tunes "St. Patrick" (traditional Irish), "Picardy" (traditional French), "Adoro Te Devote" (Benedictine plain-song) and "Leoni" (traditional Hebrew) were sung with the congregation. The canticles were in plain-song and the psalms were sung from the Cathedral Psalter. The remainder of the prayer-book service was monotoned. Three motets, two being sixteenth century polyphony, and one by an American contemporary were sung a cappella, with a Bach chorale as follows: "Pange Lingua," Giazoli; "O Bone Jesu," Palestrina; "I Will Not Leave You Comfortless," Titcomb; "God, My King, Thy Might Confessing," Bach. E. Wiley Biles, acting assistant organist, played Bach's Canzona in D minor for the postlude. Mrs. Ray Lasley, dean of the chapter, expressed hope of making evensong a yearly Guild event in the future.

Gainesville, Fla., Has a Big Day.

About eighteen members of the Jacksonville Branch drove seventy miles to Gainesville Nov. 18, meeting at the First Methodist Church to hear a forty-five-minute recital on the new three-manual Möller organ by Mrs. Tommy Ruth Waldo, associate organist. She played Bach, Franck, Lemare and Murphree in a convincing manner.

At noon the organists heard a group on the three-manual Wurlitzer at the First Methodist Church, played by Joe Adkins, student at the University of Florida. Luncheon was served in the church and at 1:30 a short visit was made to the Florida Union to hear the Allegro (Sonata in D minor), Gullmunt, played by Miss Charmaine Linzmayer, Lutheran Church organist, on the two-manual Kimball.

The day's events closed with an organ-piano program at the university auditorium on the four-manual Skinner with the Rachmaninoff Paganini Rhapsody played by Mrs. Ruth Smith, and the Gershwin "Rhapsody in Blue" by Maurice Hinson, both with organ accompaniment by Claude Murphree. The program was a joint meeting with a large class in music appreciation which Mr. Murphree teaches.

Program by Wilkes-Barre Chapter.

The Wilkes-Barre, Pa., Chapter gave a public recital at the Stella Presbyterian Church, Forty Fort, Pa., Dec. 10. Members of the chapter and the choir of the church, under the direction of Mrs. Anna B. Harland, participated. Two of our subscriber members, pastors, also took part. The Rev. C. Wilfred Steffey, pastor of St. John's Lutheran Church, Wilkes-Barre, played "A Lovely Rose Is Blooming," Brahms, on the organ, and the Rev. Fred W. Trumbore, rector of St. Clement's Episcopal Church, Wilkes-Barre, sang "For Behold, Darkness Shall Cover the Earth" and "The People That Walk in Darkness" from Handel's "Messiah." Others on the program were: Organ, Miss Dorothy Hick, Miss Dorothy Turner and Denton Trefry; organ and piano, Miss Marion Wallace and Carl F. Roth; violin, Richard Dennis.

On Nov. 3 the Wilkes-Barre Chapter met at the First Presbyterian Church, Wilkes-Barre, at which time Miss Alberta Zimmerman played Christmas music.

The Christmas party was to take place Dec. 26 at the home of our dean, Mrs. Anna B. Harland.

ADELE A. MERRIMAN, Secretary.

Western Washington News.

The Western Washington Chapter held its November luncheon-meeting in the Orkila room of the Y.M.C.A., Seattle. Business, conducted by Dean Bunch, included the announcement of the concert appearance of David Craighead in February. Charles W. Allen concluded the meeting with a lecture demonstrating the mechanics of organ tone production.

MARJORIE HODGES, Secretary.

News of the American Guild of Organists — Continued

Over Forty Choirs Unite
to Sing "Messiah" Before
4,000 People in Richmond

An audience of 4,000 crowded the Mosque Auditorium in Richmond, Va., Dec. 11 to hear a rendition of the Christmas portion of "The Messiah," sponsored by the Virginia Chapter. More than forty church choirs and choral groups of the city had representatives in the chorus of 325 voices. The orchestra of the Richmond Professional Institute of the College of William and Mary, augmented by professional players, provided the accompaniment, with Charles Craig, dean of the chapter, at the piano.

Peter J. Wilhousky, assistant director of music in the New York schools, conducted the performance brilliantly and with excellent taste. Though only one rehearsal was possible with orchestra, chorus and conductor, there was fine coordination and understanding throughout the performance. Margaret Dittmar, soloist at the Madison Avenue Presbyterian Church in New York, was the soprano soloist. Miss Dittmar's lyric voice was beautiful in the rendition. Viola Silva of the Brick Presbyterian Church, New York, sang the contralto arias with rich quality and charm, as well as faultless diction. Lucius Metz, voice teacher at the Juilliard School of Music and soloist at St. Bartholomew's in New York, was the tenor soloist. Mr. Metz gave lyrical beauty to the recitative and sang the aria with great smoothness. Robert Groeters of Philadelphia sang the baritone arias with understanding and conviction.

So enthusiastic was the audience and the reaction of the public that it is believed this will be made an annual custom in Richmond.

ALTON L. HOWELL.

Missouri Chapter Events.

The monthly meeting of the Missouri Chapter was held Nov. 27 at the Second Baptist Church in St. Louis, with Dean Howard Kelsey as host. Much business was tabled as we had as our guest and artist of the evening Clarence Watters, who was making a public appearance in recital as another on our list of artists for the season. After a fine dinner served by the ladies of the church we proceeded into the church auditorium, where a large crowd had gathered to hear Mr. Watters, who presented a most pleasing program of works of the German and French schools which he has made his specialty.

On Dec. 2 the chapter united with the St. Louis Sunday Evening Club of Centenary Methodist Church in its annual presentation of "The Messiah" before a capacity audience. The evening's program began with an organ recital by C. Harold Einecke, Mus.D., who played the following: "Fireworks Music," Handel, and Fuga and Arioso, Handel. The large chorus was composed of the following groups: Centenary Methodist, Central Presbyterian, Eden-Immanuel Evangelical, First Presbyterian, East St. Louis; Kingshighway Presbyterian, Peters Memorial Presbyterian, St. Peter's Evangelical, Southern Illinois Male Chorus and West Presbyterian. C. Albert Scholin was director and Grace A. Newman presided at the organ. The large turnout served as an incentive to the chapter to continue programs of this nature.

ARTHUR R. GERECKE, Treasurer.

Kansas Chapter, Southern Branch.

The October and December meetings of the Southern Branch of the Kansas Chapter were held at Wichita. Oct. 12 the meeting took place in Grace Methodist Church. Robert Pellett, organist of the church, played the recently published set of Seven Contrapuntal Preludes of Garth Edmundson.

On Dec. 11 the meeting was held at Plymouth Congregational Church. After a few words of welcome and some remarks on the advantages and purposes of the Guild by Dean Charles H. Finney an excellent program of Christmas music was presented by members of the chapter for the public. "Hark, the Herald Angels Sing" and "O Little Town of Bethlehem" were sung by the audience, after which Mrs. Susie B. Newman, organist of the church, played a Christmas Prelude from the Christmas Oratorio by Bach, freely transcribed by Harvey Gaul, and "Lo!

How a Rose E'er Blooming," Brahms. This was followed by "Noel Basque," Benoit, played by Robert Pellett, organist of Grace Methodist Church. "Noel," by d'Aquin, was played by Ruth Dieffenbacher, assistant organist of the First Evangelical and Reformed Church. "Communion on a Noel," by Hure, and Pastoral from "Le Prologue de Jesus," arranged by Clokey, were presented by Charles H. Finney of Friends University. The program was concluded with Meditation on the Hymn-tune "Picardy" by Sowerby and Prelude on Two Old French Noels by Balbastre, arranged by Clarence Dickinson and played by the Rev. Laurence Spencer, curate-organist of St. James' Episcopal Church and program chairman of the Southern Branch.

A short business meeting presided over by Dean Finney was held, at which time future programs were discussed.

ERNESTINE PARKER, Secretary.

Hartford Chapter Events.

Hartford Chapter activities have included the following:

Oct. 7, at Trinity Episcopal Church, the men of the choir, assisted by the ladies of the South Methodist Church of Manchester, with the girls' glee club of the Jones Junior High School, gave a Sunday evening program under the direction of Clifton C. Brainerd. Beatrice Fish, guest organist, played: "Marche Triomphale," Karg-Elert; "Adoration," Bingham; Prelude on "Netherlands," Fiske. The postlude was played by Mrs. Fannie C. Dagle. It was the Largo by Handel. The girls' glee club sang the "Vesper Hymn" by Clarence Dickinson.

Sunday night, Nov. 18, at the Central Baptist Church, the annual junior choir festival was held under the auspices of the Hartford Chapter. It was conducted by Frances B. Carlson, M.S.M., A.A.G.O., of the First Baptist Church, New Britain, and Marion Conklin Chapman, service organist. Lois G. Clark, guest organist from the Plainville Congregational Church, played as the prelude the Chorale and Variations, Sonata No. 6, Mendelssohn. Six anthems were sung by the combined junior choirs of 400, the largest assembly on this annual occasion. The postlude, Fugue in G minor, Bach, was played by Jeannette B. Brown of the First Baptist Church, Waterbury, and the offertory, "Meditation Serieuse," Homer Bartlett, by Claire M. Tuller of St. Paul's Methodist. The anthems were a combination of Thanksgiving and Christmas selections.

Sunday evening, Dec. 16, a candlelight service was held at Christ Church Cathedral. The Wesleyan University chapel choir of fifty mixed voices, under the direction of Professor Joseph S. Daltry, F.A.G.O., director, and Edward H. Hastings, organist and assistant director, sang carols and three choruses from the Bach Advent Cantata. Selections were used from the works of fourteenth and sixteenth century French, Welsh, German and English composers.

LOUIS ST. CLAIR BURR, Publicity Chairman.

Meetings of Maine Chapter.

The season's opening meeting of the Maine Chapter was held Oct. 15 at the parish-house of St. Luke's Cathedral, Portland. The Very Rev. W. D. G. Hughes, dean of the cathedral, gave an inspirational talk on his experiences at the Cathedral of St. John the Divine, New York City, where he was connected with the choir school. Organ compositions were played by Alfred Brinkler, F.A.G.O., organist and director at the Cathedral of St. Luke, and by John E. Fay, A.A.G.O., organist and director at St. Joseph's Catholic Church, Portland.

The November meeting was held at the Church of St. Mary the Virgin, Falmouth Foreside, Nov. 11, with an excellent talk on "Symbolism in Liturgy" by Canon Charles E. Whipple. Several guests and new members were welcomed by the dean, Mrs. Phyllis M. Cobb, A.A.G.O. Selections by the church organist, Mrs. Constance Rundlett, and by Jason Tilton were played on the newly-located Herbert Payson memorial organ.

On Jan. 21 a dinner meeting will be held at the Elks' Club with the Rev. Nathaniel M. Guptill of the First Congregational Church, South Portland, as speaker.

Binghamton Vesper Service.

A vesper service was sponsored by the Binghamton Chapter at Tabernacle Methodist Church, Binghamton, N. Y., Sunday, Nov. 18. The program was as follows: First Sonata, Borowski (Mrs. Merle Ryan); Choral Invocation, Clewell; "Great and Glorious Is the Name of the Lord," Dickinson; trio, "Thanks Be to God," Handel (Mrs. George Lorey, Mrs. Thornton Wipple, Mrs. Robert Pierson); "Incline Thine Ear, O Lord," Arkhangel-sky; quartet, "The Shower," Elgar; "O Holy Father," Saint-Saens; "Prayer for

Our Country," Voris; Offertory-Trio, Op. 42, Gade (Mary Morse Wade, pianist; Ruth Riggs Smith, cellist, and Ralph Wade, violinist); "Jesus, Thou Joy of Loving Hearts," Bernard of Clairvaux; "O Holy Jesu," Lvoff; "The Glory of Lebanon," Clokey (Mrs. Robert Pierson, soloist); quartet, "Grieve Not the Holy Spirit," Noble; "Hymn Exultant," Clokey (Winifred Lorey); Allegro (Sonata 11), Rheinberger.

Scriptural passages were read by Dr. George H. Phillips, D.D., pastor of Tabernacle Methodist Church. The program chairman was Ruth P. Richardson, A.A.G.O., minister of music of Tabernacle Church.

This event was well attended.

MRS. WILLIAM A. SHARPE, Secretary.

Central Iowa Chapter Party.

The December meeting of the Central Iowa Chapter was held Dec. 10 at the home of Iva B. Burnette. After a business meeting the hostess, with the dean, Dudley Warner Fitch, played three movements of the Clokey Symphonic Piece for piano and organ. Modern Christmas organ numbers were presented by Ben Hadley of Iowa Falls and a Christmas Fantasy for piano and organ concluded the formal part of the program with Mrs. Burnette and Mr. Fitch. Refreshments were served and then carols were sung to very fancy piano and organ accompaniments by Mr. Hadley and George Trissel of Des Moines. The singing was described by one as "just what one would expect from a bunch of organists." Presents were exchanged (by drawing lots for turn) and a lot of fun was caused by some of the gifts (soap, for instance).

The first formal public recital by this baby chapter will be given at St. Paul's Episcopal Church after a dinner on the evening of Jan. 21.

PEARL RICE CAPPS, Secretary.

Doings in Western Michigan.

Members of the Western Michigan Chapter were the guests of the Muskegon group at the First Congregational Church of Muskegon Nov. 5. Ted Cook played Couperin's Chaconne on the organ. Following this, Robert Sheets, our sub-dean, and Miss Bertha Leenstra gave an organ-piano version of Franck's "Piece Symphonique." Harold Witteveen played Virgil Fox's arrangement of Bach's "Come, Sweet Death," and an improvisation on a theme of his own. A new instrument—new in the sense of not seeing it before, but as old as the eighteenth century—the recorder, was introduced. Mr. Sheets and Mr. Cook played the recorders and Miss Leenstra the organ in Purcell's Chaconne. Miss Jane Anne Israel sang "Sheep May Safely Graze," accompanied by organ, piano and recorders. The Festival Overture in D of Edwin Grasse was then played on piano and organ. Closing our delightful evening Mr. Sheets and Miss Leenstra played Guilman's Scherzino.

On Nov. 11 our annual Guild choral service was held at St. Paul's Episcopal Church, Grand Rapids, Miss Blanche Kime, organist. This service proved an inspiration to all.

Nov. 20 we were again happy to have E. Power Biggs with us at the Fountain Street Baptist Church. Some strings from the Grand Rapids Symphony Orchestra assisted. Afterward the patrons had the opportunity to meet Mr. Biggs at a reception of which, Mrs. Doris Cox was in charge.

Dec. 4 our annual Christmas party was held at the Country-House. We had dinner and an enjoyable evening of relaxation.

Jan. 15 we are looking forward to having Arthur B. Jennings from the University of Minnesota with us.

MRS. THOMAS MULLER.

Modulation Is Subject in Nashville.

Meeting in the parlors of the First Presbyterian Church in Nashville, Tenn., Dec. 11, the Central Tennessee Chapter enjoyed a very informative discussion of "Modulation Technique and Its Application." Inclement weather reduced the attendance, but those who braved the elements were well repaid as Cyrus Daniel, F.A.G.O., organist of the First Presbyterian, presented the subject in a practical manner, illustrating his points both on the blackboard and at the keyboard.

After giving definitions of terms and chords to be used in the demonstration, Mr. Daniel suggested three main points of attention—the harmonic, the melodic and the formal bases. Starting with the first, he suggested two useful "chords of approach" which are available in arriving at the dominant of the new key. Those mentioned were the diminished seventh chord, built on the half step below the dominant, and the augmented 6-5 chord on the half-step above. In four-measure phrases both methods were then illustrated in specific modulations from and to keys suggested by the members present.

When this harmonic framework had been completed, attention was given to melodic interest. Mr. Daniel suggested

using a melodic motive taken from the end of a composition which might precede the modulation. The final motive of Handel's Largo was superimposed upon the chord successions already outlined, and musical interest was added to the "dry bones" of the harmonic progression. Another method of adding melodic interest was suggested, namely the use, throughout a service, of a motive not necessarily connected with any specific composition. Such procedure has the merit of serving to unify the various modulatory passages which might appear in a service, thereby creating continuity of thought.

Among general suggestions Mr. Daniel urged that modulations which are to be used be written out in advance, at least until some facility is gained in the procedure. This would avoid "aimless wanderings" and the embarrassing discovery by the novice that he is far afield from the key which he intended to reach.

At a short business meeting a new member was accepted. She is Mrs. Betty Klotz Harter, teacher of organ at Southern Missionary College, Collegedale, Tenn.

LAWRENCE H. RIGGS, Secretary.

Rocky Mountain Chapter.

At the November meeting of the Rocky Mountain Chapter, held Nov. 19 at St. John's Cathedral, Denver, a discussion on hymn playing was continued. The meeting was made more interesting by the talk on registration and a demonstration by David Pew at the cathedral organ.

The October meeting was held at St. Mark's Church in Denver Oct. 23. William Spalding was program leader for the evening. He gave an interesting history of various types of organs. The discussion was on hymn playing. Two interesting recordings were made to illustrate accompaniment for hymns, using the members attending as the choir.

We were again happy to add five names to the membership list.

MRS. J. W. HEDGES, Secretary.

Utah Welcomes Returning Navy Men.

The Utah Chapter met Dec. 1 at Salt Lake City's historic Lion House for dinner. Mr. and Mrs. Stanley Plummer were special guests. After dinner Mr. Plummer entertained the group at the University Ward Chapel with a fine recital. His program included: "Rigaudon," Campra; Third Chorale Prelude, Brahms; Finale, Advent Suite, Yon; "Sunrise," Jacob, and two original compositions—Meditation and "Carillon." "Carillon" is his most recent work for the organ and is soon to be published.

Mr. Plummer, who was a Utah Guild member before entering the service four years ago, has been released from the navy, where he served as a chaplain's aid and directed many musical activities. Among other assignments Mr. Plummer played recitals on the great Wanamaker organ in Philadelphia. It was a pleasure to hear his fine performance and to welcome him home.

Dean Summerhays announced the first public recital sponsored by the Guild. The chapter will present Parvin Titus Jan. 18 in the Mormon Tabernacle, Salt Lake City.

BETH HOOPER, Registrar.

North Texas Chapter.

Two organists and a lecturer provided the program at a meeting held Nov. 13 by the North Texas Chapter. The session took place at the First Presbyterian Church, Wichita Falls. Mrs. Maria Kjaer of Lawton, Okla., a member of the Wisconsin Chapter, was guest entertainer for the evening. She presented a group of three numbers. The second organist of the evening was Miss Joza Lou Bullington, dean of the chapter. She presented two Bach compositions.

The speaker was James Hawk, minister of music of the First Methodist Church. He addressed the group on "Hymnology," giving valuable historical information regarding the origin of a number of hymns. He placed emphasis upon the place of the organist in introducing and popularizing hymns.

The business session was conducted by Miss Bullington, after which she entertained the seventeen members and guests with an informal social at her home. Refreshments were served by the hostess with the assistance of her parents, Mr. and Mrs. Grover C. Bullington.

MRS. BUENA COLEMAN, Registrar.

Christmas Service in Springfield.

The Springfield, Ill., Chapter presented a Christmas vesper service Dec. 9 at the Central Baptist Church. Those appearing on the program were Alma Abbot Lundgren, organist, and the Springfield Municipal Choir, directed by E. Carl Lundgren. Mrs. Lundgren is the head of the Illinois Wesleyan College in Springfield. She played a group of Bach and also compositions by Guilman, d'Aquin and Mulet. The municipal choir sang two groups of Christmas anthems. The Rev. Vernon L. Schontz gave a brief talk on Christmas music.

RUTH RIECKS, Secretary.

News of the American Guild of Organists — Continued

Philadelphia Organists

Are Hosts to Ministers;
Address by Canon West

The annual clergy-organist dinner of the Pennsylvania Chapter was held Nov. 29 at the First Unitarian Church in Philadelphia. Nearly sixty members and guests sat down to a dinner prepared and served by the sexton and his wife. The first speaker was Dr. F. R. Griffin, pastor of the First Unitarian Church. Warden S. Lewis Elmer, from headquarters in New York, was the next speaker. He related interesting experiences in traveling throughout the country in the interest of the campaign for Guild expansion and reported that there are now 122 chapters and branches. For the first time Warden Elmer presented certificates of membership to new members who had recently been added to our chapter. He also presented associateship certificates to the two candidates from the chapter who passed the examinations last May. They were Charles Wright and Gomer Reese.

The guest speaker of the evening was Canon Edward N. West of the Cathedral of St. John the Divine, New York. His address was marked by keen wit, but withal it was a message containing much food for sober thinking. The close relationship which should exist between minister and organist was summed up in his closing statement: "No organist can ever truly minister to God and God's people unless the spiritual head of the parish is his close personal friend and trusted pastor, and both of them together think of themselves as upper servants in a great House."

ADA R. PAISLEY.

Dinner and Address in Dallas.

Because of the inclemency of the weather, place cards were laid for only about forty-five members of the Texas Chapter at their December meeting on the 17th at the Haskell Avenue Methodist Church in Dallas. Dinner was served by the ladies of the church, with Mrs. Charles Still, organist, as chairman. Dean Henry W. Sanderson presided at the business session. Alice Knox Ferguson, membership chairman, presented the names of three new applicants. Mrs. Frank Frye announced a Christmas party for the disabled veterans at Lisbon Hospital. The high-light of the evening came when Dr. Fred Gealy of Southern Methodist University reviewed and led a discussion on the book "Protestant Church Music in America" by Archibald Davison of Harvard University. Anthems by Palestrina and several Russian composers were passed to each member and Dr. Gealy demonstrated them.

KATHERINE HAMMONS.

Guests in Beautiful Cincinnati Home.

A program of Christmas music featured the Christmas party of the Southern Ohio Chapter Dec. 12 at Chateau Les Tours, the handsome residence of Mrs. Catherine Holabird Luedeking in Cincinnati. The gracious owner of this beautiful house, who is a friend of Dean Pruden, has occasionally opened her home to lovers of the arts and the authentic medieval dignity of the architecture provides an ideal background for music, especially that of organ and song.

After a few words of welcome the dean opened the musical program by playing the "Ave Maria" from Karg-Elert's "Cathedral Windows" on the fine organ in the baronial hall. Misses Virginia Kain and Janine Bouchard sang beautiful Christmas solos and Dean Pruden read Daphne de Maurier's "Happy Christmas." The program concluded with a group of seven carols sung by a group of chorists directed by Past Dean Alfred Schehl.

After the formal program refreshments were served and a social hour was enjoyed by the members and their escorts.

HELEN SMITH, Registrar.

Hopper Gives Indianapolis Recital.

A program of beautifully played "easy-to-listen-to" organ music was enjoyed by the Indiana Chapter Sunday afternoon, Dec. 9, at the Broadway Methodist Church, Indianapolis. With sufficient variety to be interesting, the numbers had a distinctly seasonal character. Especially was this true of the modern music, which, played on a fine instrument, gives highest expression of the mysticism of the Nativity. The recitalist, Francis H. Hopper, played the following: Overture to "Comus," Arne; Air with Variations, from Concerto in A, Felton; Prelude and Fugue in G minor, Bach; "Nef" and "Noel," from "Byzantine Sketches," Mulet; Pastorale, Hopper (this original number is still in manuscript, one of several equally worthy compositions that many organists will want in their library when they are available); "L'Adoration Mystique," de

Maleingreau; Pastorale and Chorale and "Adeste Fideles," Karg-Elert, and "Troisième Chorale," Andriessen.

One of the results of war conditions has been the opportunity for new contacts with organists in the armed forces. Several members of our chapter have been useful in other communities and countries, while in return we here at home have enjoyed organists from other localities stationed in our area. Mr. Hopper was on duty at Stout Field for several years and during that time not only attended our meetings but contributed his fine talent in various programs. Since his discharge he has resumed his studies at Ann Arbor, Mich., but returned to Indianapolis to fulfill this engagement.

HELEN M. RICE, Secretary.

Harrisburg Chapter Events.

The "three-part" meeting of the Harrisburg Chapter, held at Messiah Lutheran Church Dec. 3, was packed full of variety and interest. First, the Rev. William Van Horn Davies, pastor of the church, gave a talk on "Church Symbolism." Miss Irene Bressler, who had charge of this part of the meeting, had drawn and painted pictures of about forty symbols which were placed about the room. The next part was held in the church auditorium. Reginald Francis Lunt, organist of the church, played the following numbers: Chorale Preludes for Christmas ("To Shepherds as They Watched by Night" and "Rejoice, Beloved Christians"), Bach; Two Settings of an Ancient Plainsong (Pastorale on an Ancient Plainsong, V. Thompson; "Divinum Mysterium," Richard Purvis); "Divertissement," Vierne.

The annual Christmas party was held Dec. 15 at the home of Dr. Harry Rhein. Every member enjoyed this party in a beautifully decorated home. All joined in the singing of several groups of carols. Mrs. John Henry played two groups of organ numbers: Christmas Pastorale, "From Heaven Above," Karg-Elert; "O Come, O Come, Emmanuel" and A Christmas Theme on a Gregorian Hymn, Yon; "Virgin's Slumber Song" and "Carillon," Edmundson. Miss Doris Stuart, soprano, sang a group of songs. Miss Laura Garman took charge of the Christmas "grab bag," using a unique system of distributing the gifts. Refreshments and a social hour followed.

VIVIAN E. STEELE.

Champaign-Urbana Chapter.

The Champaign-Urbana Chapter held its regular meeting Dec. 10 in the parlors of the Champaign First Presbyterian Church. Mrs. Robert Mueller, sub-dean, presided over the business meeting. Those present were reminded of the recital to be given by one of the Guild members, Miss Sylvia Morgan, Dec. 11, at Smith Music Hall. Miss Morgan's recital is a partial fulfillment of the requirements for the master of music degree. Her thesis is "The Development of the Organ Sonata: Problems and the Adaptation of Homophonic Forms to the Idiom of the Organ." Her selections are: Sonata 2, in C minor, Bach; Sonata 4, Mendelssohn; Symphony 6 (Allegro), Widor. Plans were also discussed concerning the recital to be given at the University of Illinois by Claire Cocl Jan. 9. After the business meeting a social program was enjoyed.

MARY A. CARTLIDGE, Registrar.

Rochester Recital by Robert Baker.

The Rochester Chapter presented Dr. Robert Baker in a recital at Christ Episcopal Church on the evening of Nov. 26. Dr. and Mrs. Baker were guests of honor at a dinner party given by the executive committee at the University Club before the recital.

The program was as follows: "Psalm XIX," Marcello; Aria, Handel; Rondo from Concerto for Flute Stops, Rinck; Fugue in D major and the Chorale Preludes "I Call to Thee" and "Rejoice, Christian Men," Bach; Fugue in C minor, Liszt; Ballade, Clokey; Pastoral Dance, Milford; "The Nativity," Langlais; "The Primitive Organ," Yon, and Toccata, "Thou Art the Rock," Mulet.

EVELYN GRAY WELCH, Registrar.

Christmas Program in Tallahassee.

Members of the Tallahassee Chapter held their first meeting of the college year Nov. 25, at which time an interesting lecture on Gothic cathedrals was delivered by Miss Helen K. Haughton, professor of art at Florida State College for Women.

A lovely program of Christmas organ and choral music was presented Dec. 2 in the tower room of the Westcott Building at the college. The Guild was assisted by the junior choir of Trinity Methodist Church, Mrs. H. Caleb Cushing director. Selections played by the pupils of Mrs. Ramona Beard were: "Break Forth, O Beauteous Heavenly Light," Bach-Gaul (played by Fawn Trawick); "Christmas in Settimo Vittone," Yon (played by Ruth Erwin); "Ninna-Nanna," Mauro-Cottone (played by Emma Mae Murray); "In Dulci Jubilo" and "Good Christian Men, Rejoice," Bach (played by Eugenie Chazl); Pastorale, Bach (played by Pat Fabrick);

A.G.O. Events in New York

Jan. 28, 8:30 p.m.—Service at West End Presbyterian Church under the direction of John Harms, organist and choirmaster.

Feb. 25, 8:30 p.m.—Recital by Lily E. Andujar at the First Presbyterian Church.

March 18, 8:30 p.m.—Subscribers' night. Organ and trio recital by Hugh Giles and Britt Trio at Central Presbyterian Church. Reception following the program.

April 9, 8 p.m.—Service at St. Thomas' Church under the direction of T. Frederick H. Candlyn.

May 27 to 31—Music festival. Annual general meeting and fiftieth anniversary dinner, recitals, lectures, services, tours and theater party.

"The Shepherd's Carol," Chubb (played by Nell Duncan); Pastoral Symphony from "The Messiah," Handel (played by Eleanor Caldwell); "The March of the Magi," Dubois (played by Ann Carolyn Allison); "A Lovely Rose Has Blossomed," Brahms (played by Sally Slater); "Gesu Bambino," Yon (played by Evelyn Ann Doyle); Two Variations on "Puer Nobis," Guilman (played by Rebecca Rodenberg).

The junior choir sang "How Far Is It to Bethlehem?", arranged by Geoffrey; "On This Day Earth Shall Ring," arranged by Holst; "Hark, Now, O Shepherds," arranged by Morten Luvaas; "Go Tell It On the Mountains," arranged by Harvey Gaul.

A large crowd was attracted by this Yuletide program, which was followed by a Christmas party. Guests were also interested in Mrs. Beard's demonstration of the interior of the organ.

MARGARET L. MCCAIN, Secretary.

Miami, Fla., Chapter.

The Miami Chapter opened the 1945-46 season Nov. 20 with a banquet at the Towers Hotel. Bruce Davis, F.A.G.O., acted as master of ceremonies and introduced new members and guests. John Cornwall, U.S.N., of Philadelphia sang a group of songs accompanied at the piano by Miss Margaret Anne Turner. Carroll Ely, a member of the chapter, was the speaker of the evening, talking to the members on organ construction.

KATHARYN CROWDER, Secretary.

Dinner and Recital in Orlando.

On the beautiful campus of Rollins College the Orlando branch of the Florida Chapter held its first meeting of the 1945-46 season Nov. 27, enjoying a dinner, a business session and a recital by Mrs. Louise George Touhy. Mrs. Christine Baldwin had charge of the arrangements for the dinner, which was served at The Center.

Manly Duckworth, the dean, presided at the business session. The members voted to accept Mrs. J. L. McEwan as a member. She is organist at the First Methodist Church of Sanford, Fla., succeeding Miss Daphne Takach, who was married Nov.

24 to John Powell. Mrs. W. A. Bivins was elected secretary-treasurer.

The group then went to the Knowles Memorial Chapel, where Mrs. Touhy played Bach's Fantasia in G minor; "Come, Sweet Death," Bach-Fox; "Harmónies du Soir," Karg-Elert; Chorale in E major, Franck.

Central Texas Chapter.

The Central Texas Chapter, in cooperation with the music department of the University of Texas, presented Clarence Watters in a recital Nov. 2 at the University of Texas music building in Austin. This recital was held in connection with the annual fine arts festival.

The Guild held its December meeting at St. David's Episcopal Church, Austin, Dec. 10. Mrs. Belle Huff opened the program, playing two chorale preludes by Bach and Sonata No. 2 by Mendelssohn. Mrs. F. O. Linder played the Prelude in B flat by de la Tombelle and "Marche Triomphale," Ferrata. Mrs. Gustafson sang "My Heart Ever Faithful," Bach, and "How Lovely Are Thy Dwellings," Liddle, accompanied on the organ by Mary Ellen Hayes. Miss Hayes concluded the program, playing "Pastel," by Karg-Elert, and "Píece Heroique," Franck.

We regret very much that our dean, Dr. Henry Wunderlich, has moved to Florida. Dr. Henry E. Meyer, dean of music at Southwestern University, Georgetown, Tex., will be dean of the Central Texas Chapter. Dr. Meyer is a faithful member and seldom misses a meeting or program, in spite of the distance between Georgetown and Austin and his many activities.

MRS. F. S. GUSTAFSON, Secretary.

Southern Arizona Election.

The Southern Arizona Chapter held its first meeting of the season Nov. 25 in the studios of Camil Van Hulse in Tucson to elect officers and plan a program for the year. Those elected were: Camil Van Hulse, dean; Rollin Pease, sub-dean; Karl W. Ahlgren, secretary, and Dorothy Meng, treasurer. A resolution was passed to plan a memorial in honor of John M. McBride and W. R. Voris, long members of the Guild and charter members of the Southern Arizona Chapter. Twenty-five members turned out for the meeting.

The December meeting was held at Trinity Presbyterian Church on the 9th, with Rollin Pease and Martina Powell in charge. After a talk on "Modern Tendencies in Religious Music," by Mr. Pease, the chorus choir of the church presented a program.

KARL W. AHLGREN, Secretary.

Oklahoma City Chapter.

The Oklahoma City Chapter met at the home of Mrs. D. C. Johnston Dec. 3. After dinner the program was in the hands of Ethel Stone and Mrs. J. C. Frank and the group sang Christmas carols and anthems.

At the business meeting the chapter decided to arrange for a program to be presented to the public May 10 by Dr. Alexander McCurdy, organist, and his wife, the harpist.

MRS. C. A. RICHARDS, Secretary.

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 Harold Vincent Milligan
 Herbert C. Peabody
 *Sumner Salter
 *R. Huntington Woodman
 Samuel A. Baldwin, Chairman

*Deceased.

ARTICLE IV.

Story of the New England Chapter.

By Herbert C. Peabody, in collaboration with Hamilton C. Macdougall.

The New England Chapter of the Guild was established in 1905. It was the second chapter organized, preceded only by Pennsylvania three years earlier. Representative organists of the New England region, including the local group of Guild founders (charter members), met formally in Boston on Dec. 28, 1905, and organized proudly, secure in a confidence that the fraternal Guild project had a destiny and that a New England Chapter could give as well as receive.

Musically New England was proud of Boston. There were local admirers who regarded Boston as a national center of musical culture and standards, and its organists were credited with ability to set an enviable quality-pace. A prominent leader in musical advancements of those days was Professor J. K. Paine of Harvard, first incumbent of a chair of music in an American university. He and other organists of the region had studied with Haupt, and Haupt had studied with A. W. Bach; thus the local and stout Bach adherents were not unconscious of a mantle of lineage and representation. Boston's Music Hall had its famed, imported Walcker organ; a proud possession, of example and stimulus. In this same auditorium (until Symphony Hall arrived) the city's accredited Symphony Orchestra had its being and exerted its benign influence upon musical standards of the region. The Harvard Musical Association, in its own spacious building on Beacon Hill, took—and takes—worthy part in the promotion of musical health and advance. Musical nurture was a community instinct. Paths led to correlated identities—such as to inclusive music schools of stiff requirements. Churches were ardent advocates of musical values. In short, the air was ripe for a formal grouping of organists in commonweal, and the Guild became a recognition, an opportunity.

The local chapter's first dean was the versatile George A. Burdett. At Harvard he had been under the wing of "J. K." (Paine), graduating *summa cum laude* in music. He had been an editor of *The Harvard Crimson* and had helped to revive interest in Greek plays. Following college he had spent several years in postgraduate study, a portion of the time with Haupt in Berlin, continuing the outline he had begun with Fischer in Dresden during an interim between "prep" school and college. Mr. Burdett was an acknowledged leader, and the new chapter began operations auspiciously. The chapter's early roster included organists such as Arthur Foote, George Chadwick, Horatio Parker, John D. Buckingham and George E. Whiting. Hamilton C. Macdougall was at Wellesley, Sumner Salter at Williams, William Churchill Hammond at Mount Holyoke and Charles H. Morse at Dartmouth.

Here perhaps could be mentioned the debt of gratitude due to the tact, commonsense and selflessness of Arthur Foote, he who was of marked influence in everything that had to do with the chapter during those first years. He, too, had been an honor student under Professor Paine at Harvard. A year after graduation he received the degree of A.M., the first ever given in music at Harvard.

Another prominent organist and choral leader in those days was Benjamin J. Lang. "B. J." was of ceaseless vigor, with a record of successful endeavors. J. C. D. Parker and Samuel Carr, although of retirement age when the Guild was organized, had been leaders among Boston organists.

In the parallel of composition there were neighbors such as Charles Loeffler and Edward MacDowell, with Edward Burlingame Hill, Frederick Converse, Henry Hadley, Arthur Whiting and others following somewhat later. In another parallel, the choral, there was solid-

ity as represented by the Handel and Haydn and the Cecilia Society, the former a sterling disciple of oratorio which today is youthful and active after more than a century of uninterrupted devotion to community expression. The esteemed Charles H. Doersam, Arthur Hyde and Lynnwood Farnam were, in their time, members of the Boston group of organists. And who could make mention of the St. Botolph Club of musical congenialities without recognition to Benjamin L. Whelpley, contemporary, who has been a pillar among Boston organists these many years!

In the days of chapter beginnings, as previously, the Peters edition of Bach was like unto the law of the Medes and Persians and in certain neighborhoods omissions or mistakes in that edition, if any, were of law just the same. Boston took its codfish and baked beans seriously, its music similarly, and woe betided an obstreperous organist who would indulge in the temerity of venturing into violation of generally-accepted interpretations! Rheinberger and Merkel, perchance Widor, were of accepted worthiness, but it isn't within the province of this present story to attempt a chronicle of what might have happened in Boston of those days if Hindemith or de Maleingreau had suddenly put in an appearance! Like Rheinberger, Reinecke was a highly approved authority, and with unsteady permission the progressively-minded student could supplement his Richter, Jadasohn or Prout with cautious glances at Faisst and Goetschius. Goetschius had arrived at the outer horizon with his rather revolutionary "Tone Relations" and with his masterly "Materials Used in Musical Composition," the latter based on Faisst theories and teachings which Goetschius had absorbed as a student of Faisst at Stuttgart. Staid Boston shook with consciousness of a marked change in theory taking place. There were misgivings, but eventually Boston acknowledged and made way.

In other words, Boston's music had standard boundaries which could be altered or widened only by the approved authentic in extension of wise and comprehensive scope. There must be no rudeness toward the past, whatever was ahead. Boston was a Mecca for earnest music students, and it was considered obligatory, in vigilant observance, to train them in the fundamentals as handed down, after which consideration could be granted to a recognition of "modern innovations." It was a sanction of music that was to come, but also an insistence upon music that had been.

This was music, please note, in a region dotted with colleges and "prep" schools. Standards were adamant, controlling. It was ambitious music of an epoch, and this epoch was not unrelated to an educational era with a background in which had appeared the poetry of Lowell, the essays of Emerson and the psychology of William James. There could be no shadow of instability, inaccuracy or self-aggrandizement; there could be only a genuine participation in public weal.

Such music recognized its responsibilities, and without much effort we can discern these New England organists cogitating, discussing the new A.G.O. as promulgated in New York, commending the project. Following the grant of the Guild charter in 1896, nine years of conservative deliberations ensued before local organization in New England took shape. Local founders were energetically optimistic and, as said, formal organization of the New England Chapter was effected in December, 1905, Warden Brewer and Registrar Day present. Paving the way, Founders George Burdett, Henry Dunham and S. B. Whitney had provided representative musical services in their own churches, illustrating chorally with quartet, adult chorus and boy choir respectively, and the twentieth century series of recitals was still fresh in mind.

During the first year (1906) the New England Chapter was of sprouts and buds, but a 1907 tabulation reveals the new chapter in full flower—with George A. Burdett as dean, Everett E. Truette and Arthur S. Hyde as secretaries, Warren A. Locke as treasurer. The executive committee consisted of Alfred Brinkler, Walter J. Clemson, Henry M. Dunham, Arthur Foote, Wallace Goodrich, William C. Hammond, B. J. Lang, H. C. Macdougall and S. B. Whitney. The first

chapter recital was given by William C. Hammond, the second by John Hermann Loud. This tabulation of 1907 records sixty-nine active members and seventy-seven subscribing members. The proportion of subscribers might recklessly suggest that the budding chapter had organized with an eye to thrift and an aroused public. By the autumn of 1910 the roster had increased substantially—112 active members, sixteen of whom were founders, twenty honorary associates and 132 subscribers. At this time the deanship of Walter J. Clemson (M.A., Cantab.) had begun—nine illustrious years.

Such growth—which doubled in subsequent years—was of characteristic groundwork in evidence and promise. Among early events was an address by Horatio Parker on "Lasting Qualities in Music," with durability or survival defined as a test of quality. Horatio Parker, by the way, was at a later time elected honorary president of the American Guild of Organists. This honor was to come also, in turn, to Arthur Foote. The chapter was proud of such distinction.

The first public service was held at Emmanuel Church, Arthur Hyde directing. A current issue of the *New Music Review* published a list of active members in attendance. The second public service was held at the First Baptist Church, organist James D. D. Comey, assisted by Henry Dunham, Ephraim Cutter and Alfred Brinkler. Organists in neighboring cities were taking hold. The third public service was held at Taunton, Walter J. Clemson in charge; the fourth at Providence, organist Arthur H. Ryder, assisted by F. E. Streeter, Henry Clough-Leighter and N. L. Wilbur; the seventh at New Bedford, Allen Swan (A.G.O.); the ninth at Holyoke, William C. Hammond; the tenth at Springfield, Harry Kellogg. A series of recitals arranged by H. J. Storer was climaxed by Samuel A. Baldwin's recital, the first at the Christian Science Church, attendance estimated at 4,500. Guest recitals by R. Huntington Woodman of New York and Lynnwood Farnam of Montreal were early events, seating capacities all taken. Local organists were identified with a People's Choral Union program in 1907, President Eliot of Harvard and Frank Damrosch the speakers. At the chapter's annual dinner of that year the speakers were Mrs. H. H. A. Beach and Louis C. Elson. The 1908 events included a smoke-talk by Robert Hope-Jones and the regretted departure of Arthur Hyde to New York.

Standard events continued, the chapter's occupations now in a productive status. But a salutary attribute, unseen by outsiders, was the chapter life itself: the *esprit de corps*, the confreres, the lifting contacts, the response to distinguished leaderships. There was this continuity of sterling occasions, but a survey of the background would disclose a glowing chapter life, with respect for high principles and an integrity of purpose.

This retrospect is like a visit at the old family home after an extended absence of years. The house is still there, but the surging vision is of the former home life, the in-and-out of dear people who had attained, but who also had sowed and planted that others, following, might be better equipped. The yard's brick walk isn't of brick; it is of foot-steps. New occupants of the house, strangers, may have made large strides in their own directions, but they are apart from the home life of hallowed history which nowadays must be emulated—else failure, else nothing for history.

Afar back in pre-Revolution days Boston had its King's Chapel. As time went on this church aided in the lifting of music to a new level. At the time of chapter beginnings the organist there was B. J. Lang. In recent years it was the late Raymond C. Robinson who carried on so creditably. At the First Church Arthur Foote served as organist thirty-two years and here William E. Zeuch now sets a sturdy pattern for those who are to follow.

It seems as if New England organists at the chapter's beginnings accepted and regarded the Guild as a personal belonging, as part of the local structure. How far it all was, indeed, from any semblance of the commercial!

The chapter grew in stature and accomplishment, won local acclaim and became one of the Guild's largest chapters.

The list of deans has been tabulated as follows:

*George A. Burdett.....	1906-1908
*H. C. Macdougall.....	1908-1909
*Walter J. Clemson.....	1909-1918
*Everett E. Truette.....	1918-1920
*George A. Burdett.....	1920-1922
†John Hermann Loud.....	1922-1924
John P. Marshall.....	1924-1926
†Raymond C. Robinson.....	1926-1928
†Frederick H. Johnson.....	1928-1933
William E. Zeuch.....	1933-1936
†Homer P. Whitford.....	1936-1939
Homer C. Humphrey.....	1939-1942
William B. Burbank.....	1942-1944
†Harris S. Shaw.....	1944-

*A.G.O. †F.A.G.O. ‡A.A.G.O.

Organists in other New England cities were becoming Guild-conscious, in cities such as Worcester, Hartford and Providence, and fraternal activities developed into local groupings which led instinctively toward Guild embodiments. A striking illustration is Portland, where, as far back as the 1870's, oratorio had been of high standard and enjoyed fine public patronage. The time came when Cyrus H. K. Curtis of the Curtis Publishing Company in Philadelphia, himself of Portland boyhood, gave to the new civic auditorium a large organ in memory of Organist Hermann Kotschmar, a personal friend. For a period of years Will C. Macfarlane, through municipal appointment, presided at this organ. Under the leadership of Alfred Brinkler, F.A.G.O., a Portland branch of the New England Chapter was organized. In 1935, maturing, it became the Maine Chapter. Soon afterward, Bangor established a branch chapter of its own.

Vermont and New Hampshire are now together as a Guild unit, active, progressing. Rhode Island, tracing back to the leadership of men such as George Lomas, A.G.O., and J. Sebastian Matthews, showed zeal. In 1933 it organized its own chapter. A branch at Westerly, R. I., was followed in 1938 by the formation of a chapter at N.W. Haven; now there is a strong chapter also at Hartford.

Mention should be made of the kindred choral organizations in numerous New England cities. For example, the annual Worcester festival, a more recent conductor of which was the late Albert Stoessel. Also the Fitchburg and Keene festivals, the Salem Oratorio, the Chapman festivals in Maine. Organists of Connecticut were becoming increasingly enterprising and Wesleyan was winning national distinction in contests among college glee clubs. Larger compositions came to the fore as creative ability was discovered, major music became a goal. Archibald Davidson's superb glee club at Harvard has revealed classic possibilities in such organizations. High school choirs are growing in attainment and choral societies combining with orchestras. The influence of men such as Christiansen, Dickinson and Williamson is widespread. More and more we see the Guild as it is, in all its diversified elements, on a high plane.

New England chapters declare with pride their loyalty to Guild objectives. Presentday organists in Boston, as throughout the region, are proud of local history. They strive to uphold standards which have animated the Guild since its inception. Academic honors are sought and cherished. The list of New England deans is one of men who have led.

Now the New England Chapter is no more. Thus this story concludes. One chapter has become a family of chapters. The parent group is the Massachusetts Chapter and all New England is within the Guild!

[To be continued.]

CHURCH DRAFTS FAIRCLOUGH; BENJAMIN S. MOORE TO REST

George H. Fairclough, F.A.G.O., who since his retirement from the Church of St. John the Evangelist in St. Paul, Minn., has been enjoying a well-earned rest in California, has been drafted there and is presiding at the organ in Trinity Episcopal Church, San Francisco, taking the place of Benjamin S. Moore for six months. Mr. Moore has not been in good health, but the vestry has expressed the hope that he will be able to resume his duties at the church which he has served for more than thirty years. The organ at Trinity is a four-manual Skinner of seventy-five ranks of pipes and under the direction of Mr. Moore the music has earned nationwide recognition.

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Dinner in Honor of Miss Parker

Caroline B. Parker was the guest of honor at a dinner meeting of the Hymn Society in New York Dec. 13. Very appropriately the theme of the evening was "The Making of Hymnals," in which Miss Parker has long excelled. Among those to greet her at the National Arts Club were other hymn-book editors, including Mrs. W. R. Buchanan, Miss Clementine Miller, Miss Jean W. Steele, Dr. and Mrs. Clarence Dickinson, the Rev. Deane Edwards and James R. Sydnor, while Dr. Henry Wilder Foote sent his congratulations from Cambridge. The Rev. J. H. Robinson told of reading proof, etc., for the later books of his uncle, the late Dr. Charles S. Robinson.

In her personal reminiscences Miss Parker reviewed her career in supervising the making of hymn-books. Her experience began with the Century Company, where she had training with some excellent hymnologists. She continued with the company when it was merged to form the Appleton-Century Company. Recently she transferred her activity to the Fleming H. Revell Company when it purchased the hymn-book business of the Appleton-Century Company. Among the books she has produced are "The American Hymnal" (1913), "Hymns of the Living Age" (1923), "The New Church Hymnal" (1937) and the one she personally edited, "Worship in Song" (1942). Her association with H. Augustine Smith began in 1919, when he "blew" into her office one day, laid a package on her desk and asked: "Can you use this?" It was the manuscript of "The Hymnal for American Youth" (1919), which, with its revised edition, "The New Hymnal for American Youth" (1930), proved the most popular of the hymnals she has produced.

Miss Parker related with relish the securing of the contract for the "Army and Navy Hymnal," used in the first world war. She met a committee of chaplains in Washington and gave them her ideas on the production of such a book and on its cost. After six weeks she was asked to meet them again and was told that in the meantime they had been importuned by senators and other politicians regarding the contract. They said to themselves: "Miss Parker has clearly stated her proposition; she hasn't bothered us since—let us give her the order." And they did!

Miss Parker noted that one of the delightful rewards of her hymn-book experience was the association she had with notable people interested in this field. She mentioned several with whom she developed a friendship, including Woodrow Wilson, from whom she had a letter shortly before his death—possibly one of the last letters he wrote. She spoke also of Dr. Harry Fosdick long ago sending her three hymns, asking if she could make use of them. She wrote back saying that she would be glad to include them in a new book she was then preparing. Dr. Fosdick told her afterward that seldom had he been thrilled as he was by her favorable answer.

Miss Parker closed with an appeal for new hymns which express the spiritual needs and aspirations of people today. Among these we should have more hymns on world relationships and on peace. One felt that Miss Parker has her face set forward steadfastly toward the future.

Two others were called upon by Chairman Reid for their editorial and personal experiences. The first was Miss Clementine Miller, who recently returned after two years with the Red Cross from North Africa to Italy. She gave a vivid and humorous account of the two Christmases when she aided in bringing all that Christmas means to literally thousands of wounded and other G.I.s in hospitals behind the lines.

We had the privilege of seeing the very first copy off the press of the new hymnal "Christian Hymns," edited by her, and just about to be printed when the war intervened. She modestly described its distinctive features. Issued by the Christian Foundation, it was designed to supply

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Professor James R. Sydnor of Union Theological Seminary, Richmond, Va., told how he came to prepare "The Hymnal for Christian Worship," which is the Sunday-school book for the Southern Presbyterian Church. The publication society of the denomination, in asking him to compile the book, stated that it wished to reverse the settled tradition in many churches and Sunday-schools of using gospel songs, and to lift the standards so that the great hymns of the church would be available in the Sunday-schools. Professor Sydnor noted that soon after the publication of this book a study was made of a number of leading hymnals to see what hymns were to be found in common. A list was made up of 167 hymns found in at least five major hymn-books. He was gratified to find that 145 of these were in his book.

Chairman Reid called for "identifying" remarks from all those present, and these included many expressions of high regard for Miss Parker. It was a happy occasion.

We would end this first column of 1946

with the hope that many readers will bring us their hymnic problems and decide to join our fellowship—as a step toward enriching the worship of their churches through the best use of hymns. A new pamphlet about our purpose and activities can be had for the asking.

REGINALD L. McALL

PIERRE V. R. KEY, president and treasurer of the bi-monthly periodical *The Musical Digest*, died in New York Nov. 27. Mr. Key was born in 1882 and was well known as a critic, music editor, biographer and publisher of various books on music, including Key's "Musical Who's Who."

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Home City to Observe Centenary of Birth of Dr. W. W. Gilchrist

The first of a series of events commemorating the one hundredth anniversary of the birth of Dr. W. W. Gilchrist, prominent church musician, choral and orchestral conductor, singer and teacher, of Philadelphia, will be a service Sunday, Jan. 13, at 11 o'clock, in the Church of the New Jerusalem, where Dr. Gilchrist was choirmaster for upwards of twenty years. The music, consisting of compositions of Dr. Gilchrist, even to the hymns and liturgical responses, will be under the direction of Mrs. Elizabeth T. McCloskey, pupil, friend and assistant of Dr. Gilchrist, who was soprano soloist during a part of his term as music director of the church and succeeded him in that capacity. Dr. Rollo Maitland, organist of the church, will play an Andante in C for organ by Dr. Gilchrist.

On the second Sunday in Lent the choir of the Second Presbyterian Church, under the direction of Dr. Alexander McCurdy, will sing Dr. Gilchrist's cantata "The Lamb of God." Other observances of the centenary are in prospect.

William Wallace Gilchrist was born in Jersey City Jan. 8, 1846. He was brought to Philadelphia at the age of 9, beginning his music study there under Hugh Clarke, for many years head of the music department of the University of Pennsylvania. While singing was his principal means of expression, he played piano, organ and violoncello. He studied law at one time, but abandoned it for music. He had a peculiar aptitude for winning prizes in composition, taking six prizes from various musical organizations. The most important of these was one of \$1,000 from the Cincinnati Festival Association in 1882 for his setting of the Forty-sixth Psalm for soli, chorus and orchestra. The judges were Camille Saint-Saens, Carl Reinecke and Theodore Thomas.

His first church position was at St. Clement's, Christ Church, Germantown, was another of his important posts. It is believed that he sang bass or baritone in his choirs and deputized an associate to play the organ. Dr. Philip H. Goepf was associated with him in this way at the Church of the New Jerusalem.

In 1892 he founded the Manuscript Music Society, an organization having for its object the public presentation of new compositions by local composers, and was its president for many years. He also founded the Philadelphia Symphony Society in 1893 and was its conductor until it disbanded in 1900. Of the organizations founded by him in Philadelphia and vicinity the Mendelssohn Club, organized in 1874 and conducted by him for nearly forty years, is still one of the most important musical factors in Philadelphia. Dr. Gilchrist died in 1916.

CARL EDWARD THEOBALD of Millvale, Pa., lawyer, banker and musician, died Dec. 15 at the age of 73. Shortly after his graduation from the University of Michigan Law School in 1898 he was admitted to the bar. From 1893 until 1926 he was organist of the Millvale Presbyterian Church and for twenty-five years also was choirmaster. He leaves a widow, Marie Lippert Theobald; a daughter, Mrs. Carolyn Stevens, and four sisters.

WALTER M. RENEKER



WALTER M. RENEKER, minister of music at Plymouth Congregational Church and Mishkan Israel Temple, New Haven, Conn., for three and one-half years, has resigned these positions to accept the position at the Central Baptist Church of Hartford, Jan. 1.

Mr. Reneker was graduated from the Westminster Choir College in 1937 and served the Congregational Church, Pawtucket, R. I., for five years previous to going to New Haven. While a student at Westminster he played in the West Side Presbyterian Church of Englewood, N. J., for two years. He studied organ with Thomas Webber of Memphis, Tenn., Garth Edmundson, New Castle, Pa., Arthur Jennings, now of the University of Minnesota, David Hugh Jones of Westminster Choir College and Carl Weinrich, formerly of Westminster. Mr. Reneker is a member of the New Haven Chapter of the American Guild of Organists and chairman of the membership committee. He and his wife and two children, Jo Ann and Suzanne, have expressed regret over leaving their friends at Plymouth and Mishkan Israel.

The Central Baptist Church of Hartford is the largest Baptist church in Connecticut, with a membership of 2,000. The organ is a four-manual Austin.

MRS. GEORGE TOUHY TAKES WINTER PARK, FLA., POSITION

Mrs. George Touhy has been appointed organist of the Winter Park, Fla., Congregational Church. She also will be choir director and organist for the young people's choir. The vacancy which Mrs. Touhy is filling was created by the resignation of Miss Daphne Takach, who was married to John Benjamin Powell, Jr.

Mrs. Touhy has been serving as choir director of the high school choir of the First Presbyterian Church of Sanford, Fla., and will continue her work with that group. She studied organ and piano at the University of North Carolina, and after graduating there took advanced work at the Cincinnati Conservatory and the University of Cincinnati. Since she has resided in Sanford she has continued her study with Dr. Herman F. Siewert, professor of organ at Rollins College.

The organ-master's world is one of ethics, of art, of temperament. In Old World cathedral windows are shades and colors that all of modern science has not been able to reproduce. One of the lost arts. Likewise, were it not for the few outpost organ-masters still expressing themselves in their own way, many of the most gorgeous organ tones ever known would be lost. In the peculiar power of the organ, at its best, to express deep human emotion through devotional music, the church preserves an instrument that contributes an uplift and an inspiration in meeting and preparing for the exigencies of life. To build such organs—that is our aim.

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CHICAGO, JANUARY 1, 1946

At the End of an Unprecedented Year

It is indeed an eventful year that is passing out as this issue of THE DIAPASON goes into the mails. It is doubtful if there has been any year within the lifetime of our readers which has been crowded with more cataclysmic developments or which could more properly be called epoch-making. The long and ghastly war in Europe came to a close in the spring and in August Japan pleaded for peace. The death of President Roosevelt and a multitude of other events rocked the world. Marked by fighting on land and sea in all parts of the globe at its opening, 1945 saw the defeat of perhaps the worst enemies of civilization in history. Though what was called peace was restored, there is still a multitude of little wars and internal strife in nearly every land. As 1946 opens we are confronted by the problems of reconversion. Those who had hoped for new automobiles, and radios, and plenty of food and wearing apparel, find a nation beset by strikes and bickering among the allies, distressed by the problems of inflation, the dangers inherent in the atomic bomb, all sorts of foreign complications and conflict between employer and employee.

But there is a silver lining to the cloud. We can still rely on the ultimate good sense of Americans to settle the labor wars. And the consequences of the world war will be gradually overcome. The optimists among us see great changes for the better before the close of 1946.

One thing that interests our profession is the resumption of organ building. Interdicted during the conflict and delayed since the restoration of peace by shortage of materials and limitations on their use, construction of new instruments has remained at a standstill. Meanwhile a great backlog of orders has been accumulating and it is easy to visualize a period of prosperity for the builders that will remind them of the good old days of the theater organ—yes, the good old days with some of their evils eliminated; for organ design has undergone thorough study while the war was on and new conceptions have been formed. With moderation and an avoidance of one or another extreme we should enter upon an era which history will record as one marked by the creation of organs that will enhance the glory of the king of instruments.

There is probably no industry in which the majority of those devoted to it have adhered consistently to higher ideals than that of organ building. We can safely assert this while admitting that there have been offenses from time to time. THE DIAPASON has never been able to agree with those critics who would have us believe that all the organs of any given period, from the time of Bach to 1945, have been bad, or even a majority of them. While we find interest and stimulation in the debates in which adherents of different schools of tonal design engage, we cannot bring ourselves to recognize a better criterion in judging any musical

instrument than how it sounds to our ears. The taste, rather than the recipe, still remains the proof of the pudding.

In the midst of world chaos the salt represented by the church and its music will not lose its savor. It is with firm confidence in the maintenance of ideals in church music and in the means for making it that we wish all readers of this news-magazine a happy New Year.

Our Losses in 1945

As we look forward with hope to what 1946 will bring to our profession and to all of us as individuals, it behooves us to pause for a few moments to pay tribute to those whose labors were finished in the last year. The organ world has suffered losses that cause genuine sorrow and that might seem irretrievable were it not for the fact that a kind Providence raises men and women to take the places of those who have labored successfully and left their impress on their profession.

On another page of this issue appears a necrology that lists those who in 1945 passed to their reward. It contains the names of three of the dwindling group who just fifty years ago founded the American Guild of Organists. They were Dr. Hamilton C. Macdougall, Walter J. Clemson and Will C. Macfarlane. The story of the careers of these men has been recorded in THE DIAPASON. To this publication the death of Dr. Macdougall was a direct loss, for he had been a staff contributor for more than a quarter of a century and in the course of these years exerted an influence on our readers such as he wielded on the young women whom he taught at Wellesley College for many years. Mr. Clemson had a prominent place as one who made a large contribution to organ music, partly through the composition prize he established and for half a century as organist of his church. And Mr. Macfarlane, for many years an eminent recitalist, is known to all church musicians through his compositions. Glancing over the list we also find the name of George Alexander A. West, one of the earliest leaders in the A.G.O. and for a generation prominent in Philadelphia; Mrs. H. H. A. Beach, whose contribution to church and organ music will live long after her; John Gordon Seely, beloved Toledo organist and choirmaster, who founded a Guild chapter in the Ohio city; Robert H. Prutting of Hartford and Raymond C. Robinson of Boston, outstanding men in New England; Mlle. Renee Nizan, the French prodigy whose career came to such an early close; Harvey B. Gaul, the colorful and beloved Pittsburgh organist, conductor, critic and composer, and others. And among organ builders and experts who had won the esteem of a generation of organists in widely separated districts there are Frank Beman, L. D. Morris, William B. Goodwin, A. W. Flegel, John W. Morrison, Harry Hall, Albert Freitag and Edward C. Haurly.

All these and others who have gone before set a high mark for the oncoming generation to endeavor to attain.

Boy Choirs Gain in England

Boy choirs flourish in England and the race of choir boys multiplies; which is not so amazing, since Great Britain is a traditional preserve for these lads. But there may be more than ordinary interest to those of us on this side of the Atlantic in the statement of Sir Sydney Nicholson that "it is probably true to say that this work provides musical activity for more people than are regularly engaged in any other active form of music-making, and that the brotherhood of choir boys must be one of the largest, as it is certainly the oldest of the many youth movements of which we hear so much today."

Sir Sydney states, as the result of a careful survey, that choir boys in England today must number 150,000, "and they are certainly on the increase." He explains how he arrived at his estimate in a paper recently read before the Musical Association on "The Choir Boy and His Place in English Music," in which he

said: "To estimate numbers is difficult, but I happen to have access to recent returns of membership of a number of choirs of all types and sizes from towns, villages and cathedrals all over the country. Taking 500 chosen at random from different areas, and including those specially affected by wartime conditions, I find they contain 5,834 boys—an average of over eleven boys per choir."

It would be interesting to make a similar survey in this country, where it has been said that the boy choir is losing in numerical strength to the now popular multiple mixed choirs of all ages.

Letters from Our Readers

Tribute to Harvey Gaul.

Christ Church Cathedral, Hartford, Conn., Dec. 10, 1945.—Dear Mr. Gruenstein: On Dec. 1 the organ world lost one of its kindest and most gifted members in the death of Harvey Gaul. During my student days in Pittsburgh it was my privilege to act as his assistant at Calvary Church for nearly five years. In this happy period I had ample opportunity to know his remarkable and versatile gifts and his warm-hearted character. Hating pretense and ostentation of any kind, he could be very brusque in dealing with it, but he was always more than ready to help another musician in any way possible. Others who worked with him as assistants could testify that he always gave us the wide benefit of the doubt in judging our obvious shortcomings. One of the most sensitive men I have ever known, he was generous to a fault.

Of his many and varied musical gifts the one I shall probably remember the longest was his remarkable ability in the field of improvisation. He would sometimes relax by improvising at the piano while reading a newspaper on the music rack. To hear Harvey "play" the paper was a long-remembered experience. Perhaps it is only now that he is gone that those of us close to him will realize how great was his influence in our own development. For one organist, at least, the musical scene will never be quite the same.

Very sincerely yours,

FREDERICK CHAPMAN.

Richards' Compliments to Critics.

Atlantic City, N. J., Dec. 6.—Editor of THE DIAPASON: May I make the following explanation? When the article on the American classic organ was written it was foreseen that it would be attacked by organ salesmen who are not selling that kind of organ. It was then decided that no reply would be made to these critics, since the readers of THE DIAPASON are quite capable of placing their own value on what they say. *** Before publication the article was authoritatively checked and nothing has since transpired to warrant changing our previous decision. It is a free press and anybody may *** misunderstand the article to the limit of your generosity without doing more than underscoring the importance of the paper and providing some mild amusement for your readers.

EMERSON RICHARDS.

Nationalism and Organ Design.

Newport, R. I., Dec. 4, 1945.—Editor of THE DIAPASON: Mr. Skinner's letter, interesting as always, brings up the issue of nationalism as a factor in organ design. This seems to be a bit unfortunate. National prejudices and preferences, however inevitable in government and business, should be ruled out when the arts are concerned. What one is concerned with there is quality. Patriotism is not a relevant factor.

Not so long ago there was a time when few if any American builders were making organs with ensemble qualities that seemed suitable for organ music. A certain builder in a nearby country, keeping closer to the traditions of organ building, was rewarded as a result with contracts from several of our organists of unquestioned musical ability. This builder did, on occasion, include such things as French horns, voices humanae, harps, chimes and the like in his organs, but never to the detriment of good organ tone. His organs sold not because of but in spite of such things.

Some time earlier an Englishman, Hope-Jones, brought new ideas to this country, some of which stimulated developments that were useful, others of which resulted only in unsettling sound inherited traditions. In this case we as a whole acted wisely in rejecting tendencies which were reducing the organ to a sort of acoustical experimental machine and were impairing its musical effectiveness.

More recently another Englishman, with skill acquired through long experience, tempered by a knowledge of organ music and the technical means by which organ design can be fashioned to suit it, has been at work in this country. In spite of postponements caused by the war, he has

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of Jan. 1, 1911—

The large Skinner organ for the Cathedral of St. John the Divine in New York City was approaching completion. It was described in THE DIAPASON as having between 6,000 and 7,000 pipes and costing \$70,000.

THE DIAPASON made note of several gifts of organs to churches in various states by Andrew Carnegie.

The Western (now the Illinois) Chapter of the A.G.O. held a service at the First Congregational Church of Oak Park Nov. 29, with Carl D. Kinsey, William E. Zeuch, Mrs. Katherine Howard Ward and Allen W. Bogen at the organ. Dec. 4 the same chapter gave its fourteenth vespers recital at the Woodlawn Methodist Church, with Miss Anne Pearson at the console.

Twenty-five years ago the following news was recorded in the issue of Jan. 1, 1921—

The contract to build a large four-manual organ for the new edifice of the Second Congregational Church of Holyoke, Mass., was awarded to the Ernest M. Skinner Company.

The council of the A.G.O. ratified election of the following deans of chapters: Sidney C. Durst, Southern Ohio; F. Flaxington Harker, Virginia; R. Buchanan Morton, Minnesota.

Emory L. Gallup, then organist of St. Chrysostom's Church, Chicago, gave a recital for the New England Chapter, A.G.O., Dec. 2 in the South Congregational Church, Boston.

Ten years ago the following news was recorded in the issue of Jan. 1, 1936—

Walter Henry Hall, professor emeritus of church and choral music at Columbia University, died Dec. 11 at his home in New York. He was born in London in 1862. Professor Hall was one of the founders of the A.G.O.

won recognition for the success of his efforts to make the organ a proper means for the interpretation of its literature. That his instruments are not provided with material for faking orchestral effects is not to be held against him; it is, rather, a tribute to the high ideals, as well as the common sense, which underlie his work. The country of his origin has nothing to do with the matter. Anyone, from Patagonia or the Fiji Islands, from Maine or from Arizona, who could have accomplished such results would have deserved similar recognition.

WILLIAM KING COVELL.

MUSIC TEACHERS TO MEET IN DETROIT IN FEBRUARY

Members of the Music Teachers' National Association will resume their annual convention schedule in Detroit Feb. 21 with a four-day meeting in conjunction with the National Association of Schools of Music. James T. Quarles of the University of Missouri is president of the association. Headquarters for the convention will be the Hotel Statler and the convention will be devoted to topics on "Cultural Reciprocity, a Factor in International Relations," with five general sessions on music and reconstruction. Meeting in connection with the M.T.N.A. will be the national convention of the American Musicological Society, with Charles Seeger, president, presiding. Several sessions have been scheduled by the newly-organized National Association of Teachers of Singing, with John Wilcox, president, in charge. Other meetings scheduled with M.T.N.A. include sessions of the Michigan Music Teachers' Association and the National Music Council and an all-state conference of teachers of public school music in Michigan. A banquet is scheduled for Feb. 21 and Feb. 22 a special orchestra concert will be given.

"MUSIC OF THE PSALMS" was the subject of a Sunday afternoon program arranged by Edward H. Johe at the Second Presbyterian Church of Washington, Pa., Nov. 18. The organ selections were these: "The Eighteenth Psalm," Marcello; "Song of Gratitude," Cole; Psalm-Prelude, Howells; Sonata on the Ninety-fourth Psalm," Reubke. The chancel choir, accompanied by Mrs. G. Herschel Fetherlin, sang: "O Most High" (Psalm 92), Camilleri; "Out of the Depths I Cry to Thee" (Psalm 130), Walther; "Go Not Far from Me, O God" (Psalm 71), Zingarelli; "Create in Me a Clean Heart," Schollin; "The King of Love My Shepherd Is," Bairstow; "The 150th Psalm," Franck.

Woman Director's Day Has Come if She Uses Her New Opportunity

By RUTH KREHBIEL JACOBS

It is not industry alone that feels the pinch of the man shortage. Church music, too, is tottering under the blow. Churches large and small are being abruptly stranded by singers, organists and directors. Of course, no woman can substitute for a bass or tenor; they have, however, infiltrated the field of the church organist more or less successfully, though the church has steadily held out against the woman director. Now there is no alternative, and reluctantly the door of the choir director is being opened to the fair sex.

Under the best conditions her sex places a woman at a disadvantage in the field of directing. But now circumstances are forcing her into that work, at a time when the chances of her success are a feeble 1 to 100. The shortage of men singers is only the beginning of her troubles. She will have fantastic work schedules to deal with; the fuel shortage will condense the church program to an uncomfortable degree; the increasing civilian tension will not increase the willingness to submit to regular rehearsals, particularly under the leadership of a woman. Any woman who takes over now is either very brave or very foolhardy.

But there are plenty of the one type and some of the other. Some will start blithely and fail miserably, thus irreparably injuring the profession of church music. However, the woman with the right qualifications can succeed in this man's field, as she has in so many others. The qualities she will need are those that will emphasize her as the musician and minimize the woman. She will not be thin-skinned. When circumstances compel people to leave the choir she will not take it as a personal affront. She will make every effort to be cool and poised in all circumstances—fluster has no place on the director's stand. She will meet emergencies calmly. She will not trade on her sex, she will compel people to respect her as a musician. She will give full value in time and energy; there will be no absences or convenient headaches. She will organize herself, her manner of working, her style of conducting.

Too many women are ignorant of the basic fundamentals of conducting. To achieve respect as a conductor one will have to eliminate all womanish mannerisms. Because she is a woman she must direct with a degree of authority, restraint and intelligence far beyond that expected of a man.

If she takes her new position seriously, she will prepare herself to master the situation. She will be her own most severe critic; she will use failure in any part of her program as an object lesson; she will not allow herself to mope; above all she will not beg for sympathy or make excuses. She will treat every detail of her work as a job in which there is no choice but to succeed. She will train herself to be adaptable, to meet every emergency with imagination and foresight. Heaven only knows how much she will need foresight! Who knows how long mixed choirs will be available? In most churches even in normal times it was a herculean task to keep enough men in the choir. What is to happen now? She will have to find or create some satisfactory substitute. What are the possibilities at hand? A woman's choir, a children's choir, a young people's choir, a congregation trained to accept the choral responsibility?

Any substitute organization will have to excel in every detail of performance over the mixed choir for which it is substituting if it is to escape the stigma of an emergency group. And it takes more than wishful thinking to achieve that result; so the foresighted director will be preparing for a possible maleless choir in these days of shortage of men.

Too often the woman director becomes self-satisfied and fails to recognize her responsibility to her church as a leader. No leader is static—as long as he lives he must continue to grow. To the director growth means a wider knowledge of choral literature, of voices and of people, a firmer mastery of the art of conducting and a deeper understanding of the significance of music and religion. The woman director who is honest in her new responsibility will have in her li-

MISS LILIAN CARPENTER'S SUMMER CLASS AT JUILLIARD SCHOOL



MISS LILIAN CARPENTER, F.A.G.O., has begun her twenty-fifth year as a teacher of organ at the Institute of Art of the Juilliard School of Music in New York. Last year she conducted a summer class for the first time and in the picture are

shown the members of the class, with their teacher (standing at extreme right). Aug. 1 Miss Carpenter gave a Bach recital at the school in the faculty series. The class not only had a large enrollment, but was an interesting one.

brary such books as "Church Music in History and Practice," Douglas (Scribner's), "Choral Technique and Interpretation," Coward (Novello), "Singing," Witherspoon (G. Schirmer), "Interpretation in Song," Green (Macmillan), "The Amateur Choir Trainer," Henry Coleman (Carl Fischer), "Handbook in the Technique of Conducting," Adrian Boulton (Goodwin & Tabb, London). Then there are my own two booklets, not to be classed with the above, but nevertheless practical and sound—"The Successful Children's Choir" and "The Practical Choirmaster" (Choir Publications, Los Angeles).

But intelligent reading is not the whole story; the foresighted woman director will take some time in the summer for the stimulus of one of the several summer courses of church music held in different parts of the country.

Yes, this is the heyday of the woman director. In the months to come many will be called in desperation, but few will be chosen. Good luck to the chosen few! Their accomplishments will have to atone for the failure of the lazy, the unintelligent, the self-centered many. But despite difficulties and increasing obstacles, they will achieve a self-realization and satisfaction that few other professions can offer. And with them lies the final decision whether the woman director is to be considered an unfortunate emergency or a permanent legitimate development.

"ELIJAH" PERFORMANCE FILLS JACKSONVILLE, FLA., CHURCH

The oratorio "Elijah" by Mendelssohn was presented Nov. 18 in the Riverside Presbyterian Church, Jacksonville, Fla., before a congregation which packed the auditorium. Marshall H. Pierson, M.S.M., the director, with a chorus of seventy picked voices, and prominent soloists, gave a brilliant rendition of this work. Mrs. George W. Kennedy, Mus.B., and Hugh Alderman were organists for the evening.

"Mr. Pierson has again scored a triumph for Riverside Presbyterian with one of the most outstanding performances of any oratorio ever given in this city," wrote the critic of the *Florida Times-Union*. "Elijah" was presented last year in this same church before an equally large audience, yet many rated the performance last evening as one of the most brilliant ever given in the city."

On Nov. 11 a war memorial window was dedicated, with the choir singing "Greater Love Hath No Man," by John Ireland.

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CHARLES P. S. CARMAN, F.A.G.O., CANADIAN ORGANIST, DEAD

Charles Philip Stanley Carman, Mus.B., F.A.G.O., organist and choirmaster of St. George's Anglican Church, Goderich, Ont., died suddenly Oct. 13 in Alexandra Hospital. Mr. Carman was seized with a heart attack while at dinner.

Mr. Carman was in his seventieth year and was born at Halifax, N. S. He was a fellow of the American Guild of Organists and only last November won his L.T.C.M. degree from Trinity College of Music in London. He was a member of the Ontario Music Teachers' Association and took an active interest in the Goderich Music Club. He had held the position of organist in churches in Toronto, Simco, Port Hope, Brockville and Huntsville and went to Goderich three years

ago. He became interested in the Boy Scout movement while in Huntsville, and after his removal to Goderich he was scoutmaster for the Goderich organization.

Mr. Carman was unmarried. He is survived by two brothers—H. Victor Carman of Indianapolis Ind., and Edward E. of Germiston, South Africa. He was a cousin of the Canadian poet, Bliss Carman.

The funeral service was held in St. George's Church and burial was in Halifax.

ABBA LEIFER has been appointed to take the place of Harold Cobb, on leave of absence, as organist of Sinal Congregation, Chicago. Mr. Leifer is a former student of Fernando Germani, who recently made his first public appearance since the war.

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Programs of Organ Recitals of the Month

Vernon de Tar, New York City.—Mr. de Tar gave a recital of Advent and Christmas music at the Church of the Ascension on the evening of Dec. 12. His program consisted of the following: Chorale Prelude on "Sleepers, Wake!"; Bach; Chorale Preludes on "Now Comes the Saviour of Mankind," Bach; "Benedictus," Reger; Magnificat, Bonnet; Pastoral, Franck; Christmas carols for organ, "De la Vierge qui Enfant," de Cabezón; "Une Vierge Pucelle," Le Begue; "From Heaven Above," Pachelbel; Noel in G major, d'Aquin; "In dulci Jubilo," Bach, and "A Lovely Rose Is Blooming," Brahms; Slow Movement from Sonata, Op. 82, on "A Lovely Rose Is Blooming," M. J. Erb; "Nativity Song," Bingham; "Grand Choeur Dialogue," Gigout.

Vernon E. Vickers, Selma, Cal.—Mr. Vickers gave a recital at the First Presbyterian Church of Exeter, Cal., Dec. 9 and presented a program made up as follows: Vesper Hymn, Bortniansky; Verne; "When Thou Art Near," Prelude and Fugue in F major, Prelude and Fugue in E minor and "Jesu, Joy of Man's Desiring," Bach; "Angelus," Massenet; "Voix Celeste," Batiste; Pastoral Symphony and Hallelujah Chorus ("The Messiah"), Handel; Andante Cantabile from Quartet in D major, Tchaikovsky; Prelude in E minor and Prelude in A major, Chopin; "Ecossaises," Beethoven; "Marche Champetre," Boex; "Christmas in Sicily," Yon; "In a Monastery Garden," Ketelbey.

Sergeant William R. Leonard, Las Vegas, Nev.—Sergeant Leonard, chaplain's assistant and organist of the post chapel of the Las Vegas Army Air Field, presented the following programs in weekly recitals at the chapel in December:

Dec. 4—Chorale in A minor, Franck; Londonderry Air, Felton; "In Springtime," Kinder; Fughetta on "B-A-C-H," Rheinberger; "To a Wild Rose," MacDowell; Toccata, Second Symphony, Widor.

Dec. 11—Triumphal March, Grieg; Prelude to "Lohengrin," Wagner; Fugue, Sonata 6, Mendelssohn; "Meditation a Sainte Clotilde," James; "Jesu, Joy of Man's Desiring," Bach; Adagio, Sonata 3, Guilman; "Hosannah," Dubois.

Dec. 18—"Ave Maria," Schubert; "Sleepers, Wake!," Bach; "Adeste Fideles," Kreckel; "Gesu Bambino," Yon; "Yuletide Fantasy," Hodson; "Christmas Eve," Grofe.

Thomas H. Webber, Jr., A. A. G. O., Memphis, Tenn.—Mr. Webber played before a congregation which packed the Idlewild Presbyterian Church Sunday afternoon, Nov. 25, when his recital program included: Chorale Prelude, "In Thee Is Gladness," Bach; Arioso, Bach; Scherzo, Hollins; "Imagery in Tableaux," Edmundson; "The Swan of Tuonela," Sibelius; Toccata, Demarest; "Melody for the Bells of Berghall Church," Sibelius; Symphonic Poem, "Danse Macabre," Saint-Saens; "Clair de Lune," Debussy; Finale from First Symphony, Verne.

William H. Barnes, Mus. D., Chicago.—Dr. Barnes gave a recital at the Washington Cathedral after evensong Nov. 11 and presented the following program: Chorale and Four Variations on "O God, Thou Faithful God," Bach; Chorale Prelude, "Heartfelt Love Have I for Thee, O God," and "The Legend of the Mountain," Karg-Elert; Scherzetto, Verne; Fantasia, Maelkelberghe; Bell Prelude, Clokey; Prelude on "Belmont," Edmundson; "Cibavit Eos," Titcomb.

Austin C. Lovelace, M.S.M., A.A.G.O., Greensboro, N. C.—Mr. Lovelace was heard in a recital at the Augsburg Lutheran Church, Winston-Salem, Nov. 26, when he presented the following program: "From Heaven High," Pachelbel; "Our Father, Thou in Heaven Above," Buxtehude; "All Glory Be to God on High," "Lord Jesus, I Cry to Thee" and "A Mighty Fortress Is Our God," Bach; "Lo, How a Rose E'er Blooming," Brahms; "Begin, My Tongue, Some Heavenly Theme," Edmundson; "I Need Thee Every Hour," Bingham; "Fairer Lord Jesus," Edmundson; "Jesus Loves Me, This I Know," Austin C. Lovelace; "Now Thank We All Our God," Karg-Elert; Sonata 6, Mendelssohn.

Miss Katharine Fowler, Washington, D. C.—Miss Fowler gave a recital at the Washington Heights Christian Church on Christmas Eve, playing the following selections: "Christmas," Dethier; "Good News from Heaven," Pachelbel; "Noel," d'Aquin; "Lo, How a Rose E'er Blooming," Brahms; "Shepherds' March," Yon; Christmas Suite No. 2, Edmundson.

Margaret Whitney Dow, F.A.G.O., Redlands, Cal.—Miss Dow, who this year is teaching organ, piano and theory at the University of Redlands, was heard in a recital at the memorial chapel Dec. 2, playing this program: Toccata and Fugue in D minor, Bach; Chorale Preludes, "O Man, Bemoan Thy Grievous Sin" and "In Thee Is Joy," Bach; Second Chorale, Franck; "Carillon," DeLanarter; Scherzo

from Second Symphony, Verne; "Autumnal," Dorothy James; Finale from First Symphony, Verne.

Robert G. Derick, Montclair, N. J.—Mr. Derick, organist and choirmaster of the First Methodist Church of Montclair, gave a recital at Bard College, Annandale-on-Hudson, N. Y., Nov. 26 with the assistance of Dorothy Westra, soprano, and a string orchestra. The program included: Ciacona, Buxtehude; Chorale Preludes, "Now Is the Time" and two settings of "Now Comes the Saviour of the Heathen," Bach; Solo Cantata, "Ach Herr, lass Deine lieben Engeln," Franz Tunder; "Requiescat in Pace," Sowerby; "Elegiac Melody," Grieg; "Romance sans Paroles," Bonnet; "Now Thank We All Our God," Karg-Elert.

George L. Scott, Bloomington, Ill.—Mr. Scott, of the faculty of Illinois Wesleyan University, gave a recital at St. James' Methodist Church, Chicago, Dec. 2 and presented this program: "Wir glauben Alle an Einen Gott," "Herr Jesu Christ, Dich zu uns wend" and Prelude in E minor (the Great), Bach; Pastoral, Roger-Ducasse; "The Fountain," DeLanarter; Variations from Fifth Symphony, Widor.

James Philip Johnston, F.A.G.O., Pittsburgh, Pa.—Mr. Johnston, organist and choirmaster at St. Bernard's Roman Catholic Church in Mount Lebanon, gave a recital at St. Stephen's Episcopal Church, Sewickley, Dec. 10. He included in his program religious organ music by French composers. The program: "Jam Sol Recedit Igneus," Bruce Simmonds; "Ave Maris Stella," Bonnet; "Salve Regina," Second Symphony, Widor; Elevation and Communion (from the Low Mass), Verne; Three Versets on the Te Deum, Old French; Byzantine Sketches ("The Nave," "Chapel of the Dead" and "Thou Art a Rock"), Mulet.

Arthur R. Croley, Nashville, Tenn.—The department of music of Fisk University presented Mr. Croley in a recital Nov. 4 at which he played: "Water Music" Suite, Handel; "A Little Tune," Felton; Prelude and Fugue in E flat major ("St. Anne's"), Bach; "Variations sur un Noel," Dupré; Passacaglia, from Symphony in G major, Sowerby.

On Dec. 15 and 16 Mr. Croley played the following organ numbers on the annual Christmas carol program of Fisk University: "In dulci Jubilo," Bach; "Joseph, Dearest Joseph, Mine," Whitehead; Christmas Rhapsody, Purvis; Pastoral Symphony, Handel; Toccata, "Vom Himmel hoch," Edmundson.

J. Herbert Springer, Hanover, Pa.—Every Sunday afternoon in Advent Mr. Springer gave a recital at St. Matthew's Lutheran Church and on each program he had the assistance of a vocal soloist. His offerings on the large Austin organ included the following:

Dec. 1—"Psalm XIX," Marcello; "Toccata per l'Elevazione," Frescobaldi; Gavotta, Martini; Largo and Allegro Moderato, "The Cuckoo and Nightingale" Concerto, Handel; Sonata on "The Ninety-fourth Psalm," Reubke; "Benedictus" and Toccata in D minor, Reger.

Dec. 9—Toccata and Fugue in D minor, "Now Comes the Saviour of the Gentiles" and Toccata, Adagio and Fugue in C, Bach; Sonata in F minor (No. 1), Mendelssohn; Madrigal and "Carillon de Westminster," Verne.

Dec. 16—Toccata ("Deo Gratias"), Biggs; Air in C major, Elmore; "Vespers at Solesmes," Martin; Roulade, Bingham; First Sonata, Hindemith; Three Movements from Fifth Symphony, Widor.

Dec. 23—"From Heaven Came the Angelic Host," Buttstedt; "Noel Provençal," Bedell; "A Christmas Cradle Song," Poister; "Good News from Heaven the Angels Bring," Pachelbel; "The Nativity," Langlais; "Adeste Fideles," Karg-Elert; "God Rest You Merry, Gentlemen," Roberts; "Silent Night! Holy Night!," Black; Carol Rhapsody, Purvis.

Cyrus Daniel, F.A.G.O., Nashville, Tenn.—Mr. Daniel played the following compositions in a recital at Vanderbilt University Nov. 20: Pastoral, Bach; "Pagan of Autumn," Sowerby; "Mist," Doty; Pastoral, Milhaud; Nocturne, Daniel; Scherzo, Avery; "A Night on the Island of Amalasunta," Ferrata; "Sonata Cromatica," Yon.

The Rev. W. James Marner, Oakland, Cal.—Mr. Marner gave a recital at St. Paul's Church on the afternoon of Nov. 18. His program included: Cathedral Prelude, Clokey; "Toccata per l'Elevazione," Frescobaldi; Prelude, Fugue and Chaconne, Buxtehude; Prelude and Fugue in E flat major ("St. Anne's"), Fantasia in G major and Toccata and Fugue in D minor, Bach; "Angelus," Massenet; "The Cuckoo" (Sketch in D), Arensky; American Fantasy, Diggle.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—For his Christmas recital at the University of Florida Dec. 10 Mr. Murphree chose a program that consisted of these compositions: "A Christmas

Carologue," Diggle; Fantasia on Four Carols, Kenneth Walton; "Noel" in G, d'Aquin; "A Carpenter Is Born," Edmundson; "Joy to the World," Lemare; Christmas Reverie, Seely; Variations on a Noel, Dupré; "Christmas Evening," Mauro-Cottone; Carol Rhapsody, Purvis.

Martin W. Bush, F.A.G.O., Omaha, Neb.—The humanities faculty of the University of Omaha presented Mr. Bush in a recital and lecture devoted to the works of Johann Sebastian Bach at the First Unitarian Church Nov. 21. The organ numbers were: Toccata, Adagio and Fugue in C major; Chorale Prelude, "Hark, a Voice Saith, 'All Are Mortal'"; "Fugue a la Gigue," in G major.

At his recital at the Joslyn Memorial Dec. 2 Mr. Bush played: Prelude and Fugue in A minor, Bach; Pastoral, Franck; Gigue-Rondo, J. C. F. Bach; "By the Sea," Schubert; Canon, Schumann; "Dreams," Wagner; Toccata, Fifth Symphony, Widor.

Howard Kelsey, St. Louis, Mo.—The St. Louis Institute of Music presented Mr. Kelsey in a recital at the Second Baptist Church Sunday afternoon, Dec. 2. The program consisted of the following compositions: Overture to "Otho," Handel; Chorale Preludes, "Te Deum Laudamus" and "Puer Natus in Bethlehem," Buxtehude; Fugue in C major, Buxtehude; Andante from Violin Sonata No. 3, Bach-Graham; "Anna Magdalena's March," Bach-Dickinson; Fantasia and Fugue in C minor, Bach; Chorale in A minor, Franck; Ballade in D, Clokey; Fantasia, Maelkelberghe; "The Atonement of Pan" (Intermezzo), Hadley-Powers; Fantasia and Fugue on B-A-C-H, Liszt.

Dec. 10 Mr. Kelsey gave a recital for the Alton branch of the American Association of University Women at the First Baptist Church of Alton, playing: Trumpet Voluntary, Purcell; Sarabande, Corelli; Preludes in D major and D minor, Clerambault; "Grand Jeu," du Mage; Chorale Prelude, "Come, Redeemer of Our Race," "Tidings of Joy," Sinfonia, "God's Time Is Best," and Toccata and Fugue in D minor, Bach; "Kyrie" and "Ave Maria," Karg-Elert; Caprice, W. D. Armstrong; "Aquarelle," Delius; Four Miniatures, Kelsey; Introduction and Fugue on "Ad Nos," Liszt.

Joseph H. Greener, M. Mus., A.A.G.O., Seattle, Wash.—An organ and voice recital was given at the University Christian Church on the evening of Dec. 2, with Mr. Greener at the organ and Edwin Kissack, baritone, singing works of Handel and Mr. Greener's "Rejoice in the Lord." Mr. Greener gave the first public performance of "An Irish Legend," a new composition by Roland Diggle dedicated to Mr. Greener. Other organ numbers were: Chorale Prelude, "Herr Jesu Christ, Dich zu uns wend," Bach; Toccata and Fugue (Dorian), Bach; "America," with Variations, Joseph H. Greener (first public performance); "Clair de Lune," Karg-Elert; Toccata in F, Frank G. Ward.

Francis Murphy, Jr., Philadelphia, Pa.—In a recital at Christ Church Dec. 2 Mr. Murphy played: Advent Chorale Preludes, "Come, Redeemer of Our Race," "Once He Came in Blessing," "O Thou, of God the Father" and "To God We Render Thanks and Praise," Bach; Third Chorale, Franck; "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; Passacaglia and Fugue, Bach.

Merritt Johnson, Aberdeen, S. D.—At a Sunday evening musicale in Bethlehem Lutheran Church Dec. 2 Mr. Johnson played these numbers: Suite, Op. 25, Bingham; Fugue in G minor (the lesser), Bach; Cradle Song, Johnson; Intermezzo, Verres; "Clair de Lune," Karg-Elert; Toccata, "Tu es Petra," Mulet.

Henry R. Casselberry, Pottstown, Pa.—In a candle-light carol service at the Hill School Dec. 9 Mr. Casselberry, organist and choirmaster of the school, included the following organ numbers: Fantasia on Christmas Carols, Faulkes; "To Martin Luther's Carol," Harvey B. Gaul; Pastoral Symphony, Handel; "Hallelujah Chorus," "The Messiah," Handel.

Dudley Warner Fitch, Des Moines, Iowa.—Mr. Fitch gave a Christmas program at St. Paul's Church Sunday afternoon, Dec. 16, playing: Chorale Prelude from the Christmas Oratorio, Bach; Chorale, "A Lovely Rose Is Blooming," Brahms; Hymn Prelude, "O Little Town of Bethlehem," Oetting; "Star of Hope," R. K. Biggs; "The Nativity," Hokanson; Fantasy on Two Well-Known Christmas Carols, West; Prelude on "Divinum Mysterium," Canclini; Toccata-Prelude, "From Heaven Above to Earth I Come," Edmundson; "A Christmas Cradle Song" (Bohemian), Poister; Rhapsody on Old French Carols, Faulkes.

Elmer A. Tidmarsh, Mus. D., Schenectady, N. Y.—In his recital at the memorial chapel of Union College Dec. 2 Dr. Tidmarsh played: Concerto in G major, Vivaldi-Bach; "Fireside Fancies," Clokey; Variations on a French Noel, Dupré; Concerto in B flat minor, Tchaikovsky

(Greta Brown Alois, pianist).

Dec. 16 he was assisted by the college choir and played the following Christmas numbers: "Christmas," Dethier; "Christmas Bells," Lemare; "Journey of the Wise Men," Bird; "Noel Ecossais," Guilman; "Christmas Eve," Rimsky-Korsakoff; "Christmas Musette," Mailly; "Ave Maria," Schubert; "March of the Magi Kings," Dubois; "Nativity," Dupré; Variations on a French Noel, Dupré.

Richard Lemmon, Cleveland, Ohio.—Mr. Lemmon, assistant to Walter Blodgett, was heard in a recital at the First Unitarian Church Dec. 2, when he presented the following program on the Holtkamp organ: Prelude and Fugue in G major, Bach; "O Sacred Head Now Wounded," Kuhnau; "Good News from Heaven," Pachelbel; "From God I Ne'er Will Turn Me," Buxtehude; "We Believe in One God," Bach; "Idylle Melancolique" and Madrigal, Verne; Sonata 6, in E flat minor, Rheinberger; "A Tote," Farnaby; Cantabile and Chorale, Jongen.

Hugh A. Mackinnon, F. A. G. O., San Francisco, Cal.—Among Mr. Mackinnon's offerings at his Sunday afternoon recitals in Grace Cathedral have been the following:

Nov. 25—Allegro from Second Symphony, Verne; Melody in C, Wolstenholme; "The Old Castle," Moussorgsky; "Meditation a Sainte Clotilde," James.

Nov. 11—"Elegiac Melody," Ireland; "Piece Heroique," Franck; Adagio Cantabile, Beethoven.

Allan Bacon, Stockton, Cal.—For his vespers recital at the College of the Pacific Dec. 2 Mr. Bacon selected the following program: Prelude and Finale, First Symphony, Verne; "In a Monastery Garden," Ketelbey; "Jesu, Joy of Man's Desiring," Bach; "Soeur Monique," Couperin; "Angelus," Massenet; Toccata from Fifth Symphony, Widor. "En Bateau," composed by Mr. Bacon, a study in modern "color harmony," was played by Ruth Gwin Pinkerton, flutist.

Dec. 9 Mr. Bacon played this Christmas program: "In dulci Jubilo" (violin obbligato by Phyllis Magnusson), Bach; "In dulci Jubilo," Karg-Elert; "March of the Magi," Dubois; "The Holy Night," Buck; "Rejoice, Ye Christians," Bach; "A Rose Breaks into Bloom," Brahms; "Rhapsodie sur Des Noels," Gigout.

Norman Hennefeld, New York City.—A special musical vespers service to commemorate the ninetieth anniversary of the founding of St. John's Lutheran Church was held Sunday afternoon, Dec. 16, and the Christmas portions of Handel's "Messiah" were sung by the choir, while Mr. Hennefeld, organist and choirmaster, played: "Jesus, Priceless Treasure," W. F. Bach; "From Heaven to Earth I Come," J. B. Bach; "In dulci Jubilo," Buxtehude; "This Day So Full of Joy" and "Rejoice Now, Good Christian Folk," J. S. Bach. Christmas carols were played by organ and trombone, with Miss Eleanor Scovill as trombone soloist.

Miss Elizabeth R. Wood, Elizabeth, N. J.—Miss Wood was on the program of the New Jersey Education Association, which held its convention in Atlantic City Nov. 30 to Dec. 2, and gave a short recital on the convention hall organ Nov. 30, playing the following program: Bohemian Carol, arranged by Poister; Sonata, Op. 56, Guilman; "Suite Gothique," Boellmann; "Prologue de L'Enfant Jesus," arranged by Clokey.

The singing of "O Canada" by the large audience in honor of the Canadian ambassador to the United States, who spoke in the latter part of the program, was inspirational, accompanied, as it was, by piano, trumpet and the great organ.

Herbert D. Bruening, Chicago.—Mr. Bruening gave a recital at Immanuel Lutheran Church, Wisconsin Rapids, Wis., Sunday evening, Dec. 9, to mark the sixty-fourth anniversary of this church. His selections were the following: "A Mighty Fortress Is Our God," Hanff; "Thanks Be to Thee," Handel-Lefebvre; "Praise to the Lord, the Almighty," Walther; Sonatina from the Cantata "God's Time Is Best," Bach; Sinfonia to the Cantata "We Thank Thee, God," Bach; "Romance sans Paroles," Bonnet; "Fiat Lux," Dubois; "Christmas," Foote; "In dulci Jubilo," Bach; "Noel," d'Aquin; Pastoral, "From Heaven Above," Bach-Haenlein; "Lo! How a Rose," Brahms; "Hallelujah Chorus," Handel.

Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.—At his Thursday afternoon recital in Grace Church Nov. 8 Dr. Boothroyd presented the following program: "Fantasia of Four Parts," Gibbons; "Miserere" and Pavane, Byrd; "The King's Hunt," Bull; Minuet from "L'Arlesienne Suite" No. 1, Bizet; Finale from Fifth Symphony, Beethoven.

Handel's "Judas Macabaeus" was presented in Grace Church Nov. 11 by the chorus and an orchestra under Dr. Boothroyd's baton.

Programs of Organ Recitals

Garth Edmundson, New Castle, Pa.—The Woman's Club of New Castle presented Mr. Edmundson in a recital at the First Presbyterian Church Dec. 10. The second part of the program consisted of compositions by Mr. Edmundson. The offerings of the evening were these: "Marche Funebre et Chant Seraphique," Gullmunt; "Soeur Monique," Couperin; "Chant for Dead Heroes," Gaul; "Eucharistia" ("More Love to Thee," "Jesu, Gentlest Saviour" and "A Parting Hymn We Sing"), Edmundson; "Epiphany," "Vom Himmel hoch" and "Pax Vobiscum," Edmundson.

Homer Whitford, F.A.G.O., Cambridge, Mass.—Mr. Whitford, organist and director at First Church in Cambridge, gave a recital at the Massachusetts General Hospital in Boston Dec. 17, playing these pieces: Overture to Cantata "Unto Us a Son Is Born," Bach; Chorale Paraphrases on "Regent Square" and "Adeste Fideles," Whitford; "Ave Maria," Schubert; "Carillon," Boellmann; Cradle Song (Jugoslav) and "Noel Parisien," Quef; Pastoral Symphony and Hallelujah Chorus, from "The Messiah," Handel.

Sergeant Charles van Bronkhorst, Chico, Cal.—Sergeant van Bronkhorst of the air corps gave a vespers recital Nov. 18 at Trinity Methodist Church in Chico. The program was as follows: Introduction and Chorale from "Suite Gothique," Boellmann; "Ave Maria," Schubert; Allegro Vivace and Air from "Water Music," Handel; "The French Clock," Bornschein; "Grandma Knitting," from "Fireside Fancies," Clokey; "The Squirrel," Weaver; "Evening Bells and Cradle Song," Macfarlane; Londonderry Air (folk-song); Toccatina, Rogers. Also included on the program were three vocal solos by Sergeant George R. Wood, baritone.

Sergeant Carmen J. Giordano, Lincoln, Neb.—Sergeant Giordano gave a recital at the First Methodist Church Sunday afternoon, Nov. 11, and his numbers were these: Aria from Tenth Concerto, Handel; Prelude and Sarabande, Corelli; Pastorale from "Le Prologue de Jesus," Traditional; "Salve Regina," Bedell; "I Ciell Immensi" ("Psalm XIX"), Marcello; Idyl, Purvis; "The Thrush," Kinder; Prelude to "La Traviata," Verdi; "Pilgrims' Chorus," from "Tannhauser," Wagner; "A Story of Faith," Mueller.

James H. Spencer, Toledo, Ohio.—Dr. Spencer presented the following program in a recital at Trinity Episcopal Church on the evening of Nov. 20: Chorale Preludes, "Herzlich thut mich verlangen" and "Vom Himmel hoch," Bach; Six Preludes based on tribal melodies of the Peruvian Inco Indians, Pablo Chavez Aguilar; Sonata in A minor, Borowski; "Autumnal," Dorothy James; "A. D. MDCXX," MacDowell; "Instead of Words" (manuscript), James Spencer; "Symphoniesque," Spencer.

Marjorie Holt Marshall, Springfield, Ill.—Miss Marshall, who recently was appointed minister of music at the First Presbyterian Church, gave her first Springfield recital in the form of an hour of organ music late in October. Her program was as follows: Prelude in C major, Arioso and Chorale Prelude, "Valet will ich Dir geben," Bach; Allegro Cantabile, Fifth Symphony, Widor; Chorale in A minor, Franck; "Dreams," Stoughton; "Carillon de Westminster," Vierne.

Anthony E. Rahe, Houston, Tex.—The Houston Chapter, A.G.O., presented Mr. Rahe in a recital at the South Main Baptist Church Sunday afternoon, Dec. 2. He was assisted by the choir of the church, directed by Mrs. Lena J. Kershner. Mr. Rahe's numbers were these: Fantasia on "Now Blessed Be Thou," Arioso in C minor and Fantasia and Fugue in A minor, Bach; "Noel," d'Aquin-Watters; "Christmas in Sicily," Yon; "A Toy," Farnaby-McAmis; "From the Swiss Mountains," Wentzell; Finale from Gregorian Concerto, Yon; "Feux Follets" and Finale from First Symphony, Vierne.

Mary Upson Enholm, Denver, Colo.—Mrs. Enholm played the recital at St. John's Cathedral Sunday afternoon, Dec. 2. Her program consisted of these numbers: Fugue in D major, Bach; Fantasia in A major, Franck; Variations on a Christmas Carol, Mauro-Cottone; "Slumber, Beloved," from Christmas Oratorio, Bach; "Come, Sweet Death," Bach; Toccatina, Karg-Elert.

David R. Pew, M.S.M., Denver, Colo.—In a recital at St. John's Cathedral Nov. 18 Mr. Pew made use of the following works: Toccatina in F, "Jesu, Joy of Man's Desiring," "In Thee Is Gladness," Air from the Orchestral Suite in D and Fugue in E flat, Bach; Larghetto and Allegro, Concerto, "The Cuckoo and the Nightingale," Air and Variations, "The Harmonious Blacksmith," Largo and Allegro from Concerto No. 10, Handel.

Everett J. Hilty, M.Mus., Denver, Colo.—Mr. Hilty gave a recital at St. John's Cathedral Nov. 25 at which he played the following works: Prelude and Fugue in E minor, Buxtehude; "Come, Sweet Death," Bach; "I Cry to Thee" and Fugue on

B-A-C-H, Krebs; "Episode," Copland; Three "Bible Poems," Weinberger; Prelude, Jacobi; Fanfare and Gothic March, Weitz.

Channing Lefebvre, Mus.D., Concord, N. H.—Dr. Lefebvre played the following program in a recital at the chapel of St. Paul's School Nov. 13: Chorale Prelude, "As Jesus Stood beside the Cross," Scheidt; Passacaglia, Bach; Allegro from Concerto, "The Cuckoo and the Nightingale," Handel; Canon in B minor, Schumann; Andante and Intermezzo from "Grande Piece Symphonique," Franck; "Ronde Francaise," Boellmann; Adagio from First Sonata, Mark Andrews; "Minuetto Antico e Musetta," Yon; Meditation on the Communion Hymn "O God, Unseen," Sowerby; Finale from Fourth Symphony, Vierne.

Ruth Melville, Jacksonville, Ill.—Miss Melville of the faculty of MacMurray College and organist and director at Trinity Church, gave a recital at the Church of Our Saviour Nov. 18, presenting the following program: Chaconne in E minor, Chorale Prelude, "From God I Ne'er Will Turn Me," and Fugue in C major, Buxtehude; Toccatina in F major and Five Chorale Preludes, Bach; Sixth Sonata, Mendelssohn; Psalm Prelude, Howells; "Rhythmic Trumpet," Bingham; "Carillon-Sortie," Mulet.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following before services at the Church of the Pilgrims in December: Four Versets on "Divinum Mysterium," Godfrey Secats; Overture to Christmas Cantata, Bach; Prelude and Fugue in A minor, Illiasenko; Chorale Improvisation, "O for a Closer Walk with God," Verrees; Rhapsody on a Christmas Carol, Andrews; "A Chinese Christmas Carol," Noble; Prelude on "Greensleeves," Purvis; "The Angels," "Jesus Accepts Sorrow" and "The Wise Men," from Suite, "The Birth of Christ," Messaien.

Rollo F. Maitland, Philadelphia, Pa.—Dr. Maitland played the following numbers at a Christmas recital in the First Presbyterian Church, Media, Pa., Dec. 18: "Christmas," Dethier; Pastorale from First Sonata, Gullmunt; "Christmas Chimes," d'Antalfy; Allegro Vivace from Fifth Symphony, Widor; Improvisation on Familiar Christmas Hymns and Carols; "Christmas in Sicily," Yon; "A Little Story," Tours; Fantasie-Toccatina, Maitland. Alfred Clymer, tenor, sang "No Candle Was There," by Liza Lehmann, and "The Holy Child," by Easthope Martin.

Sarah Newton, Huntingdon, Pa.—Miss Newton was presented by Juniata College in a recital on the afternoon of Dec. 2 at Otter Hall. This was the first of a series of recitals by seniors in the college's music department. Miss Newton will receive her bachelor of arts degree in January and is an organ student of Professor Donald S. Johnson. Her program consisted of the following numbers: Fifth Sonata, in C minor, Gullmunt; Pastorale, Franck; "In Thee Is Gladness," Bach; "The Infant Jesus," Yon; "Nativity Song," Bingham; Fantasia on Old Christmas Carols, Faulkes.

Robert L. Bedell, Brooklyn, N. Y.—Dr. Bedell has been giving recitals Tuesdays at 11:20 a.m. in December at the Brooklyn Museum and will continue in January. Among his January offerings will be the following:

Jan. 1—Fantasia in G minor, Bach; "Come, Redeemer," Bach; "Divertissement," Bedell; "Marche de Fete," Busser.

Jan. 8—Toccatina in D minor, Reger; "Benediction," Karg-Elert; Harpsichord Suite, Handel.

Jan. 15—Impromptu-Caprice, Bedell; Canzone, Bedell; "Noel," Mulet; Fugue in G minor, Bach.

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Hosanna to His Name.10	GLUCK, Father, Hear the Prayer We Offer.10
SEYMOUR, Hail, all Hail!10	GORDON, To Thee, O Lord, Our Hearts We Raise.12
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WHITMER, We Find Thee. . .	.10	MARCHANT, Hosanna be the Children's Song12
		MARSTON, How Beautiful on the Mountains12
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William C. Webb 65

Years on Organ Bench; Feted in Milwaukee

Sixty-five years on the organ bench is the record of William C. Webb of Milwaukee. Fifty of those years he has been a church organist and choir director. To mark the golden anniversary the First Baptist Church of Milwaukee and the Wisconsin Chapter of the American Guild of Organists gave a party, with a musical program and short speeches, at the church Nov. 26.

Professor Webb stands 6 feet 2 inches and at 73 enjoys good health, plays twice a week at his church, directs several choirs, teaches piano and organ, and does some carpentering for his wife. For two years, until V-J day, he worked at a large war plant as an inspector, on the night shift, and according to his boss "did a fine piece of work."

"I started singing as a youngster in my own parish church in the village of Esher, in Surrey County, England, where I was born," says Mr. Webb.

The organ fascinated young Willy, especially when he watched the organist playing on three manuals and using both feet on the pedals. So he decided to do something about it. He got a long wooden case and painted some black and white notes on the top. Then, finding some stumps (round rods, used as a wicket in the game of cricket), he had a set of pedals! Of course, there was no wind or pipes, but who's to say he did not get the sublime music of the spheres into his young soul?

He became a professional musician at the age of 15, and his first salary was half a crown, which he spent for a curant cake and took it home to his mother.

"I've played in churches that date back to the eighth century, at the Crystal Palace and at Queenshall in London," Professor Webb says. "I have played the organ on which Mendelssohn used to practice, and I played for King George V of England."

Young Webb, to follow custom, should have stepped back and bowed from the waist to acknowledge the king's congratulations after a performance in a hotel where the king was vacationing. But either the king was too quick, or Webb was too tall, for his long legs became twisted under the organ bench, and he just about swung one leg over, straddling the bench like a wooden horse, when King George bent over him, hand outstretched.

Webb was asked to accompany an artist, the daughter of a Baptist minister. She played the piano and whistled operatic arias. He refused at first as he didn't care to play the accompaniments for a whistler. But when he saw Miss Eva he changed his mind, and eventually he married her.

After thirty years of activity in England Mr. Webb came to the United States and was on the faculty of Lawrence College, Appleton, Wis., and then for four years at the Episcopal Cathedral in New Orleans. In 1937 he was appointed to his present post at the First Baptist Church of Milwaukee. Two years ago the church was destroyed by fire and Mr. Webb lost much of his music, but a new edifice has been erected and the new organ will be finished soon.

Professor Webb takes special pride in the talented pupils he started on their careers as organists. One of them is Claire Coci. Her first organ lessons were received from Professor Webb in New Orleans and he was her teacher for four years. Realizing her talent he persuaded Bernard R. La Berge to hear her play with a view to having her become one of his artists. That was the beginning of the romance which led Miss Coci to become the bride of Mr. La Berge.

A CHOIR OF 200 VOICES, representing various denominations in the university district, Seattle, presented a Thanksgiving hymn festival Sunday afternoon, Nov. 18, at the University Congregational Church. Professor Charles W. Lawrence of the University Methodist Temple directed the choirs and congregation in hymns and anthems of praise. The a cappella choir of the University Christian Church, under the direction of Carl Pitzer, sang a group of selections from the balcony. A ladies' triple trio and a mixed trio sang under direction of Talmage F. Elwell, minister of music at University Congregational.

WILLIAM C. WEBB, SIXTY-FIVE YEARS AN ORGANIST



MRS. WILFRED W. FRY DEAD; A PATRON OF ORGAN MUSIC

Anna Ayer Fry, widow of Wilfred W. Fry, former president of N. W. Ayer & Son, Inc., advertising agents, died Dec. 9 in Philadelphia. She was 70 years old. Both Mr. and Mrs. Fry were patrons of organ music. Mrs. Fry, daughter of F. Wayland Ayer, founder of the business, was a noted cattle breeder, was the owner of the Meridale Farms at Meredith, N. Y., and a former president of the Meridale Dairies, Inc., of New York. Well known for her philanthropies, she presented to the city last summer the Wilfred W. Fry playground in memory of her husband. She also donated large sums to educational institutions, in which she had been interested all her life. Mrs. Fry was a former president of the Camden Y.W.C.A., honorary president of the Musical Arts Society of Camden and a member of the American Jersey Cattle Club.

Surviving are a son, Wayland Ayer Fry of Meredith, N. Y., and two daughters, Mrs. Ronald Bree of Meredith and Mrs. Randall Decker of Haddonfield, N. J.

Mr. Fry, who died in 1936, had been head of the Ayer firm since the death of his father-in-law in 1923.

ORGAN IN GLENCOE CHURCH BUILT BY L. D. MORRIS COMPANY

The L. D. Morris Organ Company of Chicago, headed by William Anderson, has completed the installation of an organ in the North Shore Methodist Church, Glencoe, Ill. It is a two-manual of eighteen ranks of pipes. The instrument is a memorial to Robert D. Robertson, a Glencoe boy who lost his life in the world war, and was presented to the church by his parents, Mr. and Mrs. E. A. Robertson. Some of the pipes of the old organ in the church were utilized and extensive additions were made. There is a new console and the installation is in two chambers. A set of chimes placed in the great division is also broadcast from the tower.

A service of dedication of the organ was held Dec. 9, with the Rev. Robert B. Pierce in charge and James R. Preston, organist of the church, at the console. In the afternoon a recital was played by S. E. Gruenstein and Mrs. Helen Yeager sang several soprano solos.

FATHER D. F. O'SULLIVAN, CHURCH MUSICIAN, IS DEAD

The Rev. Daniel Francis O'Sullivan, church musician, pastor of the Catholic Church of St. Thomas the Apostle, New York, and professor of plainchant and music at St. Joseph's Theological Seminary, Yonkers, N. Y., died Nov. 16 after a day's illness.

After serving in the Church of the Immaculate Conception, Port Jervis, N. Y., for a year he became assistant pastor of the Church of the Incarnation, where he organized a boy choir which gave concerts throughout the metropolitan area. He also organized one of the earliest Catholic Boy Scout troops. His service at Incarnation was from 1920 to 1940. He was appointed to the faculty of St. Joseph's Seminary in 1932. At many liturgical celebrations in St. Patrick's

Cathedral Father O'Sullivan directed the chancel choir, made up of his own students at Dunwoodie.

In January, 1941, Father O'Sullivan was appointed administrator of the Church of the Resurrection, New York. A year later he became pastor of the Church of St. Thomas the Apostle.

PAUL BENTLEY, MUS.M., has returned to his post as organist and master of the choristers at St. Mary's Cathedral in Portland, Ore., where he will reorganize and enlarge the liturgical choir of men and boys. The boy choristers will be used again after a period of more than three years, during which time Mr. Bentley was in the armed forces. Recently he was honorably discharged from the army, having served as a clerk in various units and as a teacher at the clerical school of the medical training section at Fort Lewis, Wash. In his spare time Mr. Bentley was able to form choirs and to train them, to conduct the music at chapel services and to give recitals in various camps.

ARNOLD S. BOWMAN AT ORGAN AFTER BUSY ARMY SERVICE

Recently discharged from the army after three years of service, Arnold S. Bowman has been appointed organist and minister of music of the Derry Street Church, United Brethren in Christ, Harrisburg, Pa. He directs three of the four church choirs, while Mrs. Donald Bartley, a supervisor of music in the public schools, directs the children's choir.

During his service in the army Mr. Bowman was a chaplain's assistant in Camp Pickett, Va., for two years, and a teacher of piano and typing to the blinded patients of the Valley Forge General Hospital in Phoenixville, Pa. The work in Virginia included playing for the services conducted for thousands of German prisoners confined there and throughout the state in seven branch camps. As many as eighteen services a week were played by Mr. Bowman and some 800 miles were traveled weekly in reaching these branch camps. He also served as a lay reader of the Episcopal Church, supplying the pulpit of St. Luke's in Blackstone, Va., one Sunday a month.

While at Valley Forge Hospital among the 300 blinded men, many with other injuries, including loss of fingers, Mr. Bowman had a group of thirty-two piano pupils, each receiving two lessons weekly, and of this group two have chosen music as a career and will go on to a school of music for further study after their discharge. The typing classes enrolled some sixty-five men weekly, and men with only two or three fingers, as well as those without hand injuries, soon learned to type their own letters.

Since his return to Harrisburg Mr. Bowman has been asked to serve as acting dean of the Harrisburg Chapter, A.G.O., to fill the unexpired term of Robert Clippinger, who recently resigned, and Jan. 1 he will assume the position of organist and director of recreational and entertainment activities at the Harrisburg State Hospital.

THE EIGHTH ANNUAL presentation of Handel's "Messiah" by the First Lutheran Church choir of Chicago (eighty voices), Edgar A. Lundberg, conductor, took place Sunday evening, Dec. 9. Miss Alice R. Deal was the organist.

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A dedication anthem for Mixed Voices with a three-stave organ accompaniment.

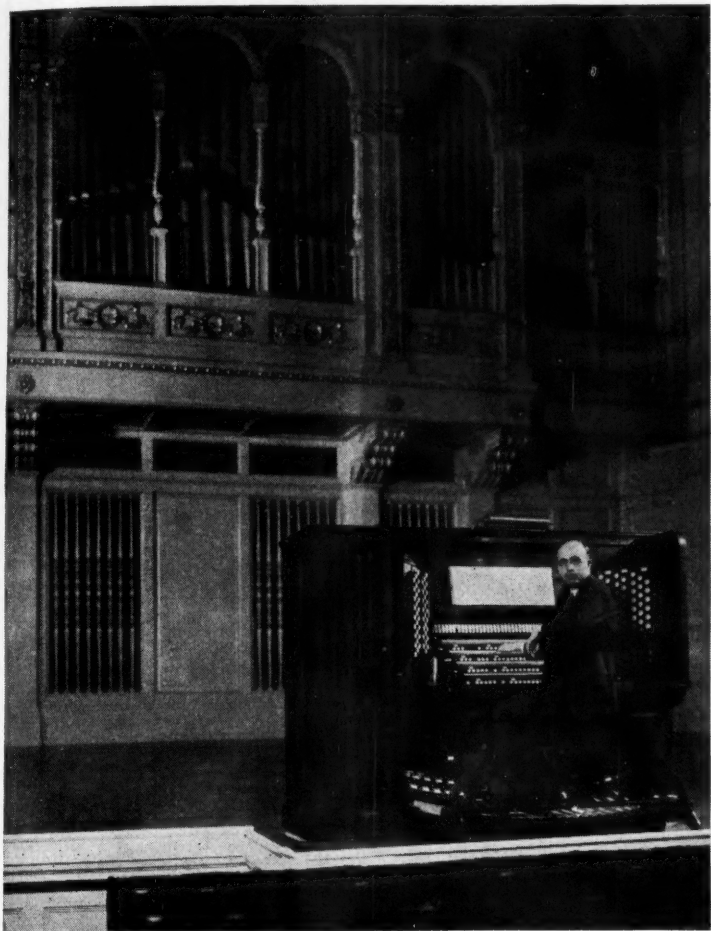
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MARSHALL BIDWELL AT CARNEGIE MUSIC HALL, PITTSBURGH



THE PICTURE SHOWS Dr. Marshall Bidwell, organist of Carnegie Music Hall, Pittsburgh, at the Aeolian-Skinner organ in the hall for the recitals marking the semi-centennial of Carnegie Music Hall organ programs. There was a capacity audience for the concert on Nov. 6, when

the organ was combined with the Pittsburgh Symphony Orchestra in Guilman's Symphony in D minor. This was an important feature of the celebration and drew a distinguished audience, some of whom were not in the habit of attending organ recitals.

MERVIN L. SNYDER, WHO GOES TO FLORIDA CHURCH



MERVIN L. SNYDER, a talented young Canadian organist, has been appointed minister of music of the Church of the Good Shepherd in Jacksonville, Fla. Mr. Snyder studied at the Toronto Conservatory of Music as well as in London and holds the master of sacred music degree from Union Theological Seminary. A multiple choir system is to be conducted at the Jacksonville church and Mr. Snyder presides over a four-manual Skinner organ.

Mr. Snyder was born in 1918 at Radisson, Sask., and began his church music career at the age of 13. Because of medals and other awards which he won at nation-wide music festivals he was spoken

of as the Canadian child prodigy. At the age of 14 he was graduated from the Toronto Conservatory and in winning his degree had the highest marks in the province. While at Goderich and Brantford, Ont., he founded and became honorary president of the Goderich Music Club, which sponsors a three-day music festival annually. His graduation composition, "Laudate," an eight-part anthem, was performed under the direction of Dr. Clarence Dickinson at Union Seminary last June.

Mr. Snyder has done special work under Ralph A. Harris of St. Paul's Church, Brooklyn, in the development of boys' voices.

JOHN HARMS CHORUS AND HIS CHOIR UNITE AT N. Y. CHURCH

The choir of the West End Presbyterian Church in New York and the John Harms Chorus sang Verdi's "Requiem" at the church Sunday afternoon, Dec. 2. Sunday afternoon, Jan. 27, at 4 o'clock the same forces will present the Faure "Requiem," Brahms' Alto Rhapsody and Liszt's "Psalm 13," with John Harms conducting and Charlotte Lockwood Garden at the organ. Jan. 28 at 8:30 a program will be given at the same church under Mr. Harms' baton for the American Guild of Organists. Other events will be the singing of "Elijah" on the afternoon of Feb. 24 and Bach's "St. Matthew Passion" March 31.

VELMA HARDEN APPOINTED TO BROOKLINE, MASS., CHURCH

Miss Velma Harden is now organist and choir director at the Leyden Church (Congregational), Brookline, Mass. She was previously at Pilgrim Congregational Church for twelve years. Miss Harden succeeded Mrs. Blanche T. Brock, who resigned after twenty years of service. Miss Harden is a graduate of the New England Conservatory of Music, is a member of the Massachusetts Chapter, A.G.O., of the Women Organists' Club of Boston and of Pi Kappa Lambda fraternity.

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British Organ Restoration Fund.

The Canadian College of Organists has undertaken to raise within the next five years the sum of \$50,000 toward the cost of rebuilding the organ at Coventry Cathedral, destroyed by enemy action in 1941. This formal announcement of the undertaking has been delayed pending receipt of authority from the government and the acceptance of the proposed scheme by the authorities at Coventry. The fund is now registered under the War Charities Act. We are not yet permitted to appeal for public donations, but can raise funds by giving concerts, recitals, etc. The work was begun in some centers last year and a sum of over \$4,000 has already been raised.

We would suggest that in centers where work on this project is not already in progress, it be commenced as soon as possible. There is still a good half of the season left. It is hoped that every member of the College will cooperate in this splendid undertaking and that each center will set itself a generous objective each season. It is suggested that not only individual recitals and concerts be given, but that at least one large concerted effort be made by each center every season, possibly in the form of a performance of a standard choral work in which a number of choirs will take part, where possible in some large public building where tickets can be sold and accommodations provided for a large audience. By this means a larger number of people can be interested and, for such an object, it should not be difficult to enlist the services of the newspapers in providing ample publicity.

This is a two-fold opportunity—it will show our appreciation by providing a tangible memorial to the indomitable spirit shown by the people of Coventry and it is also an opportunity to present public performances of our best work with the added incentive of a most worthy cause.

Proceeds should be sent to the treasurer of the fund, H. G. Langlois, 153 Belsize Drive, Toronto and, as in the case of all war charities, should be accompanied by a statement showing the gross takings of any concert or recital given for the purpose, and giving particulars of the necessary expenses involved in promotion.

If any further information is desired, the president or secretary of the College will be happy to supply it.

FREDERICK C. SILVESTER, President.

Silvester Meets Kingston Group.

Frederick C. Silvester, F.C.C.O., president of the Canadian College of Organists and organist of the Bloor Street United Church, Toronto, gave a recital in the Cathedral Church of St. George, Kingston, Ont., Nov. 27. The program was augmented by three numbers by the cathedral choir under the direction of George N. Maybee, choirmaster and organist. Mr. Silvester played: Suite from "Bonduca," Purcell; Chorale Prelude, "I Call on Thee, Lord," Bach; Prelude and Fugue in A minor, Bach; Musette and Minuet, Handel; Concerto No. 2, in B flat, Handel; Prelude in E minor, Samazeuilh; Finale, Sonata in D minor, Guilman.

Before the recital a supper meeting was held at the Queen Street United Church to discuss the formation of a Kingston Center of the Canadian College of Organists. Mr. Silvester outlined the aims of the C.C.O. At a meeting in the vestry after the recital it was decided to form a committee of representatives from Kingston, Belleville, Brockville, Prescott, Napanee, Trenton and Picton, who will meet to organize a branch of the C.C.O.

Toronto Center.

Members and friends of the Toronto Center met at the Timothy Eaton Memorial Church after the evening service Sunday, Nov. 18, when the choir, under

BERNARD LESHLEY, ORGANIST OF HISTORIC TORONTO CHURCH



TORONTO, KNOWN AS the "City of Churches," opened the third Church of England within its boundaries, the Church of St. George the Martyr, Nov. 9, 1845. Since that time it has had eight rectors, two of whom have become bishops. The new church was necessary because of the rapidly increasing population in the west end of Toronto. The city was incorporated in 1834 and by 1845 had a population of 18,000. St. George's in those days stood out nobly, a landmark, and not hemmed in by manufacturing and industrial buildings as it is today. The beautiful Gothic edifice remains as it was when completed 100 years ago, with spire reaching to a height of 150 feet. At the west end is a gallery the full width of the building. This gallery originally housed the organ and choir. The first organ was in the west gallery. It was replaced by another in 1857. This was moved to the south of the chancel in 1876. Built in 1857 by S. R. Warren, it was later rebuilt and enlarged in 1880.

the direction of the organist and choir-master, Thomas J. Crawford, F.R.C.O., sang the following program: Anthem, "O Give Thanks," Maurice Greene; "O Loving Saviour," Wadely; two introits, "The Lord Is in His Holy Temple" and "Love Is Kind and Suffers Long," Thomas J. Crawford; "Give Us the Wings of Faith to Rise," Bullock; "How Blest Are They," Tschalkowsky; "Sing Praise to God," Whitlock.

Following this the choir entertained our members in the church parlors and refreshments were served.

The meeting of the Toronto Center Dec. 10 took place at Yorkminster Baptist Church. On this occasion the members were shown a beautiful collection of photographs taken by Sir Ellsworth Flavelle, who has the artist's gift for sensing form and color tones in landscape scenes. Starting with his series of the four seasons, Sir Ellsworth continued with views across Canada and concluded with special sunset and sunrise pictures. T. M. SARGANT, Secretary.

Christmas Festival in Brantford.

The fourth annual Christmas carol festival sponsored by the Rotary Club of Brantford and the Brantford Center was held in the Colborne Street United Church Dec. 12. The church, beautifully decorated in a motif in keeping with the Christmas season, was filled to capacity. Choirs and choral groups from thirteen Brantford churches of all denominations presented a program of familiar carols and the audience participated in several Christmas hymns. A tableau of the manger scene was presented by students of the School for the Blind while the choir sang "The Sleep of the Infant Child." The organ prelude was played by Miss Eleanor Muir. Accompanist for the singing by the audience was Markwell Perry, with George C. White conducting.

Norman Moore of the Rotary Club was the master of ceremonies. A collection taken during the service amounted to \$335 and will be devoted to the Rotary Crippled Children's Fund.

ELEANOR L. MUIR, Secretary.

First the instrument was pumped by hand. A water motor was installed in 1881 and in 1935 a new console was placed at the north side of the chancel. It is interesting to note that one of the organists, E. W. Phillips, held the post for nearly fifty years—from 1882 to 1931. He was known throughout Canada as an outstanding musician and many hundreds of boys and girls passed through his hands as choristers.

Appropriate anniversary services were held throughout November with high dignitaries in the church life of Canada taking part. Massed choirs sang on the original anniversary day, Nov. 9. The present organist, Bernard Leshley, Mus.B., has planned a series of organ and choral events for next spring, with Dr. Healey Willan and choir, Frederick C. Silvester, James Chalmers, Miss Muriel Gidley, John Weatherseed, F.R.C.O., and other Toronto musicians taking part as soon as changes to modernize the organ are completed.

WILBUR F. SWANSON



WILBUR F. SWANSON, A.A.G.O., who, as announced in the October issue, has resigned at Augustana College, Rock Island, Ill., to join the faculty of Gustavus Adolphus College, St. Peter, Minn., will conduct the college choir and teach organ and theory. He began the year with fourteen students. Mr. Swanson also has been appointed organist and choir-master of Trinity Lutheran Church.

Mr. Swanson had been at Augustana nine years, during which time the music department has grown consistently. He was organist and choirmaster of St. John's Lutheran Church in Rock Island and dean of the Tri-cities Chapter, A.G.O.

Professor Swanson received a bachelor of music degree from St. Olaf College, Northfield, Minn., and a master's degree from the Eastman School of Music. He has done work toward a Ph.D. degree at the University of Iowa.

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DR. JAMES H. SPENCER



DR. JAMES H. SPENCER, recommended by the late John Gordon Seely to take over his work as organist and choirmaster in Trinity Episcopal Church, Toledo, Ohio, during Mr. Seely's illness, has succeeded Mr. Seely in the post he held many years.

Dr. Spencer, head of the music department of Adrian College in Michigan, also is a vestryman of Christ Church, Adrian. Mrs. Spencer is an instructor of voice in the college.

Dr. Spencer is a graduate of the New England Conservatory of Music, a member of Phi Mu Alpha musical fraternity and the Bohemian Club of Detroit. He also is a member of the Blue Lodge of the Masonic order. Many of his vocal and instrumental numbers have been published. He holds a doctorate of music from Adrian College and in 1938 received the Cromwell fellowship award for study and travel in Europe.

Mrs. Vernon M. Smith of Toledo is now assistant organist at Trinity.

H. ALAN FLOYD, who has been chief of the production service branch of the Pittsburgh ordnance district of the army service forces, was released Nov. 1 after serving for three and a half years, and has returned to his activities as a church musician. His son, who is navigation officer on a submarine in the Pacific, is expected to receive his discharge Feb. 1.

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Gordon Farndell, T/4, A.A.G.O., now with the Army-Information-Education Staff School in Europe, and in peacetime living in Warren, Ohio, relates very interesting experiences in his travels over Europe. From a letter received from him the following paragraphs are quoted:

Despite my long army service, I haven't by any means forgotten my good friend THE DIAPASON magazine. I have longed to read it many times, and you may rest assured that I will have a reading feast when I get home and can read the accumulation of over three years of the magazine. That will be a great day in my life. * * * I have had the privilege of playing some very fine foreign organs and meeting some of the grand fellow organists in various places.

It was a great privilege to play upon the magnificent four-manual Willis organ which Dupré opened several years ago in Westminster Cathedral (Roman Catholic), not far from the much older and equally famed Westminster Abbey. I have played a number of services at both the Hampstead Parish Church, where the musical tradition has been famous, with none other than old Father Willis himself having built the organ there and played as organist and choirmaster in the 1850's and where they have a magnificent Willis three-manual with one of the most beautiful cases in that part of England. I also played a number of services at the Balham Congregational Church, where they have another old organ, rebuilt and revoiced and the tonal departments completely revamped by Walker & Sons into one of the finest ensembles and best balanced three-manual organs I have been privileged to play.

Then on to France our outfit came in June of this year. And despite the fact that we stayed in Paris only eight weeks, I was so fortunate as to be able to deputize for the incumbent, Mr. Pendleton, at the American Church in Paris, on the left bank of the Seine River, between the Invalides and Eiffel Tower. I played there three Sundays on the same organ that my former Oberlin professor, Laurel Everett Yeamans, now deceased, was instrumental in having installed during his student days in Paris a number of years ago. And Dr. Williams, the present pastor, recalled Mr. Yeamans' name to me in one of several conversations which we had. There also I had the unique experience of playing a wedding for an army captain and a French woman, the entire service of which was in French, and my high school French was all I had as guide and help.

Once again our school moved and now we are in the world-famous spot, Oberammergau, Germany. Situated in the Bavarian Alps, in a valley encompassed by tall mountains, it is most picturesque and peaceful. Some change from the hustle, bustle and crowds of Paris! And here I have again been fortunate in my musical opportunities. The local parish church, Roman Catholic, is probably the most ornate edifice I have ever seen. But the most interesting thing about this church is that it has a stunning two-manual Steinmeyer-Oettingen organ, built in the 1890s, which has thirty ranks of pipes spread out in a way only the Germans do, so as to make the organ sound larger even in many ways than some of our four-manuals in the United States.

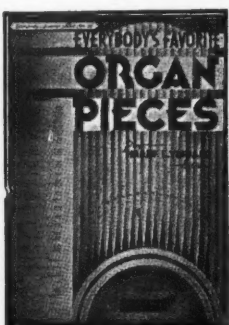
GABLE AT NEW CAPITAL POST; NASH IS BACK AT ST. ALBAN'S

Paul DeLong Gable has been appointed organist and director at the Metropolitan Presbyterian Church, Washington, D. C., after a year in the same capacity at St. Alban's Episcopal Church. Prior to his tenure at St. Alban's he was for eighteen years organist at the First Congregational Church. At Metropolitan he will be serving one of the early congregations of Capitol Hill.

St. Alban's has recalled Walter H. Nash after a year of retirement from active music. He has as his assistant Ruth Farmer Vanderlip, well-known as organist and choir director over a period of years at St. Paul's (Rock Creek Parish), at Trinity and at Transfiguration Episcopal Churches, as well as choral director at Paul Junior High School.

SERGEANT WILLIAM C. TEAGUE, recently stationed at Perrin Field in Texas, has received his honorable discharge from the air corps after a little more than three years of service, and has returned to Philadelphia to continue work at the Curtis Institute of Music under Dr. Alexander McCurdy. He has also been elected to the faculty of the Episcopal Academy, where he will teach piano, organ and harmony.

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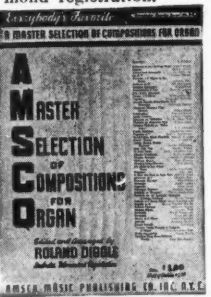
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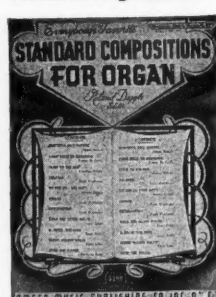
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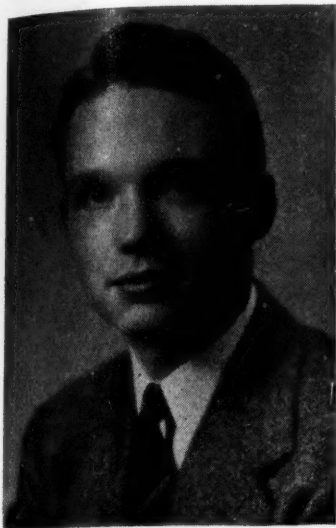
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EDWARD BERRYMAN was presented in a recital Dec. 8 by the Minnesota A.G.O. Chapter at the House of Hope Presbyterian Church in St. Paul. The program was opened with a cleancut performance of the Vivaldi-Bach Concerto in G major, which was followed by "The Fifers," by d'Andrieu, and Bach's "Nun komm, der Heiden Heiland." "The Fifers" gave sparkle to the group and the chorale prelude was balanced and musicianly although more freely registered than usual. A Pastoral Suite by Bach and Bruce Simonds' Prelude on "Iam Sol Recedit" were done well and "Christmas," by Dethier, left a seasonal imprint on the program.

THE APOLLO CLUB opened its season with the traditional performance of "The Messiah" on the evening of Dec. 28 in Orchestra Hall, Chicago, under the direction of Edgar Nelson, with Robert R. Birch at the organ. This is the seventy-fourth season of this prominent choral organization. On April 22 Cesar Franck's "The Beatitudes" will be presented.

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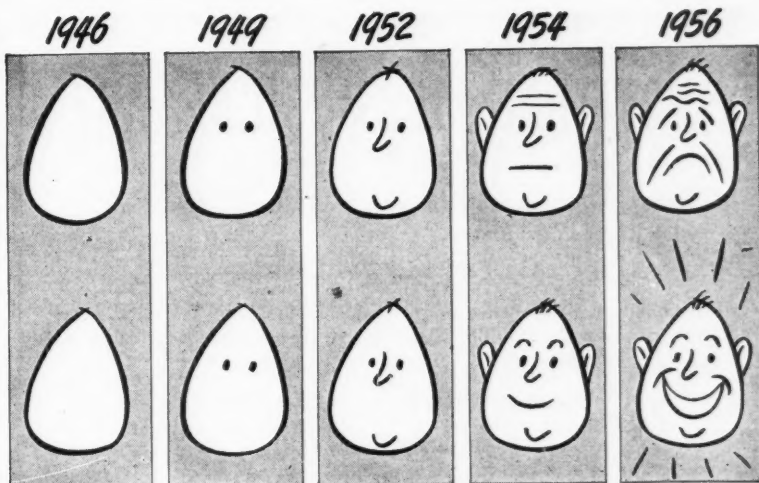
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Maitland Farmer and Claire Coci Are Guests of Casavant Society

By GEORGE M. BREWER

The November recital of the Casavant Society took place in the Church of St. Andrew and St. Paul, Montreal, Nov. 12. The recitalist was Maitland Farmer, formerly of Toronto and now organist and choirmaster of St. George's Anglican Church in Montreal. Mr. Farmer's reputation had preceded him and his first appearance with the Casavant Society proved his sterling qualities as a musician and his technical and interpretative command of the instrument.

The program was exceptional, as its aim was to present organ literature of the last three decades. The opening section was dedicated to Armistice Day and offered compositions growing out of the 1914-1918 war. Jongen's "Sonata Eroica" was given a rendition which brought out its stark character. Ernest Walker's "Two Preludes on Lady Margaret Hall Hymn-tunes" were played with refined registration. Cyril Broadley Rootham was a name new to the programs of the Casavant Society. His "Epiphany," or, to give it its English translation, "Song of Victory," proved to be virile yet exuberant music with powerful rhythmical material as subject matter.

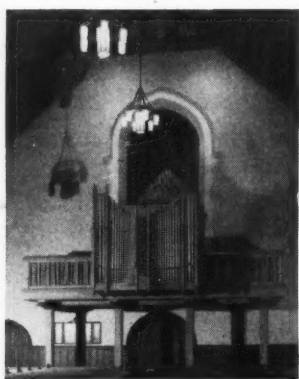
The second section of the program opened with five numbers from Vierne's "Pièces de Fantaisie." The recital concluded with Karg-Elert's colossal Chaconne, Triple Fugue and Chorale, Op. 73, dating from 1912, probably the composer's high-water mark. Every one of the thirty-five presentations of the passacaglia theme was given individual character and, what was of greater consequence, the whole structure grew into perfect architectural form, creating a thoroughly logical preface to the three fugues that crown the work.

Taken all in all, Mr. Farmer's recital was a splendid example of musicianship touched by poetry and rendered with the utmost attention to all the technical demands of an unusually exacting program.

Claire Coci's recital Dec. 6 for the Casavant Society offered material for a display of the artist's finest qualities, but unfortunately the organ in the Church of St. Andrew and St. Paul was in a mood not harmonious to that of the player. The writer is not certain just what happened, but at the end of Bach's Passacaglia it was obvious that mechanical difficulties made registrational readjustments obligatory.

The remainder of the program was performed under a severe handicap, and it displayed fine sportsmanship on the part of Miss Coci that she carried on in spite of this. Playing an exacting program from memory under such trying conditions may have accounted for a lack of variety in tone color. Realizing the problem that faced the recitalist one felt constantly aware that last-moment changes were forced on her by the capricious pranks of an instrument which hitherto has been most circumspect in its behavior.

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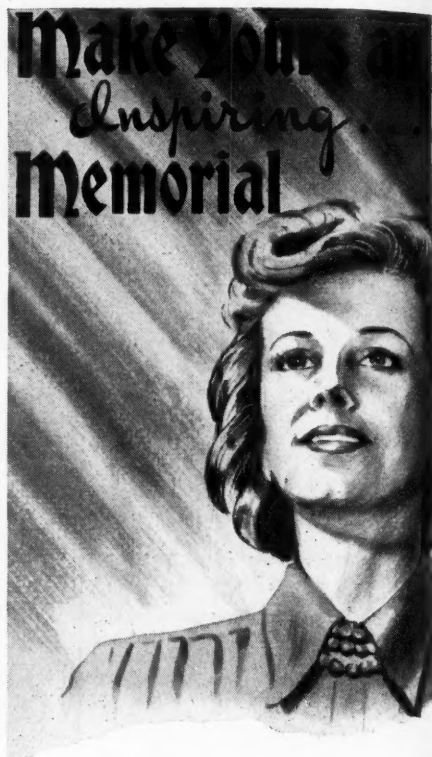
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CHICAGO WOMAN ORGANISTS GIVE HISTORICAL PROGRAM

The Chicago Club of Women Organists gave the first of the series of historical organ programs planned for the year by the program chairman, Marie E. Swab, on Sunday afternoon, Nov. 18, at the First Presbyterian Church of River Forest. The program was devoted to pre-Bach music, concluding with three choral numbers and the Dorian Toccata by Bach. Gladys Burgess read a short paper on the music of the period and told something of all the composers represented. Marietta Burroughs then played works of some of the earliest composers for organ: Sweelinck, Frescobaldi and Gabrieli. Ruth Baginski played a group of compositions by Bernhard Schmid, Couperin, Padre Martini and De Grigny. Adrienne Moran Reiser played a Bach Toccata. The Concordia High School Choir, directed by Victor Hildner, presented two groups of choral works. The first group, which included the Advent cantata "Rejoice, Beloved Christians," by Buxtehude, was sung from the choir gallery, accompanied by organ and string players of the high school orchestra. The second group was sung *a cappella* from the rear balcony.

The second program of this series will be presented Jan. 21, when Walter Flandorf will give a summary of the work of Bach and his contemporaries and the choir of Salem Lutheran Church, Marion Dahlen director, will sing. The club's Christmas program was held at the home of Marie Klotz Dec. 3. Gertrude Rauhauser had charge.

MRS. A. C. BEYMER, mother of Paul Allen Beymer, the Cleveland organist and director of Camp Wa-Li-Ro, died suddenly at Painesville, Ohio, Nov. 20. She had been choir mother of St. James' Church there and was known to many organists through her work as hostess at the guest house of Camp Wa-Li-Ro, which position she had filled gracefully for several years.

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BEFORE AN AUDIENCE of 3,000 persons Laurence Dilsner, supervisor of music in the Long Branch schools, gave a recital at Convention Hall in Atlantic City, N. J., Dec. 2. The occasion was the state teachers' convention and Mr. Dilsner's recital was by request. The program included: Toccata in E minor, Pachelbel; Lullaby, Mozart; Prelude and Fantasy, Bach; "Prayer" ("Rienzi"), Wagner; "The Rejoicing" ("Fireworks Music"), Handel; "Piece Heroique," Franck; "Christmas in Sicily," Yon; "In Memoriam," Karg-Elert.

Mr. Dilsner, assisted by the Madrigal Singers, gave a recital at St. James' Church, Long Branch, Sunday afternoon, Dec. 23, when he played: "Te Deum" and "From God I Ne'er Will Turn Me," Buxtehude; "Noel," d'Aquin; Prelude in B flat, Fantasy in B minor and Fugue, "Vom Himmel hoch," Bach; Concerto in D minor, Handel; Litany, Karg-Elert; "Piece Heroique," Franck; Prelude ("Le Prologue de Jesus"), Seventeenth Century.

DUBUQUE SERVICE DIRECTED
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The outstanding event of Nov. 25 in connection with the thirty-fifth anniversary of St. Peter's Evangelical Lutheran Church, Dubuque, Iowa, was a sacred song service by the choir of the church, directed by Miss Martha Zehetner, professor of music at the University of Dubuque. The choir, accompanied on the new organ by Mrs. V. B. Lorenzen, did splendid work which was well received by an appreciative audience. Here is the program: Processional hymn, "Come, Ye Thankful People, Come," ancient Spanish melody; opening service by the Rev. H. E. Dieter; chorus, "Praise the Lord, O Jerusalem," Maunder (soprano solo, Mrs. H. E. Dieter); "Thy Peace Shall Be as a River," Bode; chorus, "God So Loved the World" (a cappella), Sullivan; "Jesus, Priceless Treasure," Bach, and "Open Our Eyes," Macfarlane; offertory solo, "Be Thou Faithful unto Death" (from "St. Paul"), Mendelssohn (Dean Oakley, tenor); chorus, "Built on a Rock," Christiansen (bass solo, Robert Moeht); response to collect, "The Lord's Prayer," Forsythe; recessional, "Now God Be with Us," Flemming.

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EMMA VIRGINIA DECHERD



MISS EMMA VIRGINIA DECHERD is planning her annual season of Lenten vespers at All Saints' Episcopal Church in Austin, Tex. These recitals have been presented for the last two years on Thursdays at the suggestion of the rector, the Rev. Joseph M. Harte. During Advent Miss Decherd will play a fifteen-minute recital preceding the 11 o'clock service. These recitals will include the Advent chorale preludes of Bach, Karg-Elert, Bingham and Edmundson.

In addition to her work as organist of All Saints' Church Miss Decherd is director of choral music at the Austin High School and formerly was director of music at the John T. Allan Junior High School. Her organ teachers were Miss Beulah Beaver of Austin, Hugh Porter of New York, Alexander Schreiner of Salt Lake City and Edward Eigenschenk of Chicago. She also studied choral work with Father William J. Finn of New York. Miss Decherd holds B.A. and M.A. degrees from the University of Texas, majoring in English, education and French, and did advanced work in music at the University of Texas School of Fine Arts.

BIG PROGRAM MARKS SEASON AT FIRST METHODIST, PEORIA

Under the leadership of Dr. D. Deane Hutchison, organist and choirmaster of the First Methodist Church, Peoria, Ill., the choir school, comprising six choirs—sanctuary (adults), chancel (high school), antiphonal (intermediates), chapel (juniors), carol (primary) and cherub (toddlers)—is making rapid progress. A pretentious musical program was planned the first part of September, when Dr. Hutchison assumed the ministry of music at this church.

Sept. 30, despite a deluge of rain, over 900 music-lovers gathered to hear him play his first recital in Peoria. As a tribute to young men who died in the war, the sanctuary choir gave an impressive rendition of Faure's "Requiem" Oct. 28. Choral evensong and organ recitals have been planned for every month in the winter. The November recital was played by Dr. Emory L. Gallup of the First Methodist Church, Evanston, and was well received by a capacity attendance. Dec. 16 the sanctuary choir sang "The Messiah." Rehearsals are under way on Mendelssohn's "Hear My Prayer" and Edward Auten's "Praise from the Book of Psalms." In Lent the choir will repeat the Faure "Requiem" and sing Stainer's "Crucifixion" and the Easter portion of "The Messiah." A spring music festival, featuring the entire choir school, will close the season.

AS A PRE-CHRISTMAS choral festival, on the evening of Dec. 9, in the auditorium of the University Methodist Church, Syracuse, N. Y., a production of Handel's "Messiah" was given under the direction of Dr. Howard Lyman, beginning his twentieth year as musical director of the church and professor emeritus of voice and choral music at Syracuse University. The overflowing audience represented the entire community. Edith Schmitt, organist of the church, was at the newly reconditioned organ. The soloists were Eva Clapp, soprano, and Betty Sovern, contralto, both seniors in the College of Music at Syracuse University, with Robert Hudson Ballard, tenor, and J. Arnold Goettel, baritone, prominent Syracuse soloists. The choir of seventy voices included singers from various churches of the city.

New Catholic Church Music

By ARTHUR C. BECKER, A.A.G.O.

Among the interesting new publications of music of the Catholic Church, a new issue of the "Eterna Christi" mass by Palestrina is particularly worthy of consideration. This mass has been transcribed and arranged by Cyr de Brant and is for four mixed voices. The Gregorian simplicity of the entire mass is of interest. What is particularly expressive to this reviewer is the construction of the ninefold Kyrie. As against the polyphonic treatment of the rest of the mass, the "Et in Spiritum" in the Credo is refreshingly homophonic. The Sanctus, with its tremendous surge of power and majesty, interprets to the fullest extent the paean of praise to the Almighty. There are two versions of the Agnus Dei, the second version calling for the addition of a second tenor part. Melodically both versions are the same, but the enhanced figuration of the second makes it far more interesting than the first. Naturally this mass is for unaccompanied voices and possesses formidable difficulties.

Cyr de Brant has also arranged for SAT (ad lib.) and B the "Mass in Honor of St. Vincent Ferrer," by Vincent Goller. I am happy to state that this work hardly suffers in this arrangement through the omission of the tenor part, as the three-part writing is done so expertly that the harmony is complete at all times. Naturally the addition of the tenor part gives a greater richness to the harmonic structure. While the mass abounds in imitative writing, this imitation is confined to the soprano, alto and bass voices.

A mass which intrigues as well as satisfies is the "Modo Ipofrigio" by Cosmo Pusa-Teri. It is for TTB. As the name implies, it is written throughout in the hypophrygian mode. The contrapuntal treatment in many parts of the mass is beautifully worked out. The unique section is the Sanctus, which contains a three-note motive which is developed in sequence. This mass should prove serviceable for any choir of male voices.

Paul Tonner has composed an easy mass for two equal voices with Credo in unison. It is well written and interesting in construction. The entire mass has an easy range and is attractive and singable.

Of particular moment has been the publication of three motets of the polyphonic school. "Hodie Nobis Coelorum Rex" by Nanino, "Resonet in Laudibus" and "In Nomine Jesu" by Gallus are the motets in question. They are for four voices and all are gems of perfection.

A "Mass in Honor of B. V. M. De Loreto," for four mixed voices, by Goller, is an example of real choral style. While it contains contrapuntal passages, especially in the case of the Benedictus, it is otherwise harmonic in structure. The voice parts are written on two staves, and while the print is rather small, it is easy to read.

The popular organist and composer Richard Keys Biggs has written a beautiful little number called "Today Christ Is Born." It is for four mixed voices and in addition to the English words it contains the words of the "Hodie Christus Natus Est." The organ part is reminiscent at times of the Christmas carol "Angels We Have Heard on High." It has a highly flavored Christmas atmosphere.

All the foregoing are published by J. Fischer & Bro.

From the firm of McLaughlin & Reilly come six Latin motets by J. Meredith Patton. These motets are quite worth while, are for TTB and may be sung unaccompanied, although they have an organ accompaniment. The six may also be obtained for STB or unison, in which case they may be used for congregational singing. Each number of the set is easy and singable and should prove useful to male choirs. They are as follows: "Ave Verum Corpus," "Jesu, Deus, Amor Meus," "Jesu, Dulcis Memoria," "Ave Maria," "Ave Maris Stella" and "O Sanctissima."

The Delkas Music Publishing Company of Los Angeles has published a new mass by Richard Keys Biggs. Its title is "Mass in Honor of St. Paul." It is for mixed voices and is based on the "Orbis Factor," which theme is used in a diversified manner throughout the mass. Mr. Biggs' work lies well within the compass of the average voice and contains no difficulties a good choir could not encompass. The mass is homophonic and at the same time contains some unison passages which could be done effectively by solo voice. All in all, a good mass, which should prove to be much in use in churches looking for worthy American compositions.

LEWIS C. ATWATER OPENED the season of vespers recitals at All Souls' Unitarian Church in Washington, D. C., Nov. 4 with a program in memory of Julia L. Green, who, with members of her family, gave the organ to All Souls' Church. Mrs. Henry T. Parrett assisted with soprano solos. The series of recitals will continue for twenty-two Sundays. Nov. 18 the program featured early Italian music, John Yard, baritone, assisting.

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Music of Synagogue; Its History Is Traced from Earliest Days

BY ABRAHAM W. BINDER

(The following paper by the professor of liturgical music at the Jewish Institute of Religion, New York City, is in large part a synopsis of an address he delivered at the A.G.O. festival in New York in May.)

The Bible and the Talmud are replete with references to singing and instrumental playing which point to the important part that music played in the daily life of ancient Israel. This music consisted chiefly of modes upon which were based certain melodic figures—in some cases (according to headlines in the Psalms) specific melodies.

Certain portions of the Bible were read in public in a chant-like manner which we call cantillation. It was considered a desecration to read Biblical text without a chant. This cantillation was finally written down with the text in the ninth century by Aaron Ben Asher of Tiberias in Palestine in the ancient neume system. According to some of the early church fathers and according to musical historians of the nineteenth and particularly the twentieth century, these cantillation modes of the Bible are the basis of the Gregorian chant which we know today. Historically the early Christians were considered but another sect in the total household of Israel. When they organized their own places of worship they brought with them the songs and chants which they sang in the temple and synagogues in Palestine.

Among the Jews these ancient cantillation modes and synagogue melodies have best been preserved in the Jewish communities of the Near and Middle East, which is their original climate. For as soon as these modes and melodies began to roll toward the west they gathered up western influences. Today the cantillation mode of the Jews of Persia may on the surface sound radically different from those which we may still hear in the orthodox and conservative synagogues in our own country. But, upon comparison their similarity and common origin can readily be recognized.

The synagogue has in turn benefited from the development of the music of the church. Up to the beginning of the nineteenth century synagogue music was largely improvisational. A traditional mode was prescribed for a certain prayer or service and the cantor improvised accordingly in that mode. There were also melodies which were invented in these modes which have become traditional. The accompanying singers to the cantor improvised their harmonies too.

With the impact of the classical period of the eighteenth century and the development of the cantata, mass and oratorio, the synagogue, too, began to face the need of organizing its music according to the musical standards of the day. Solomon Sulzer of Vienna, in 1825, is known as the father of classical synagogue music, although the way was prepared for him by a number of predecessors. He was the first to take these ancient modes and melodies and shape them into well-formed choral works. He even inspired Franz Schubert to compose a choral setting to the original Hebrew text of the Ninety-second Psalm. (See Victor Records-Synagogue Songs). He was followed later by Lewandowski in Berlin, Naumbourg in Paris, Nowakowski in Russia and scores of others who built during the nineteenth century a tremendous literature of excellent choral music for the synagogue service.

Toward the end of the nineteenth century, serious synagogue musicians began to feel the incongruity between the Oriental melos of their musical tradition and the German harmonic system which was being employed as harmonic background. The same thing happened in Russia, where the German harmonic system did not suit the Russian type of melody. And it was Moussorgsky who found the solution to the problem, making his music more Russian than that of any other Russian composer.

It was this harmonic problem which agitated and occupied the minds of Jewish composers at the close of the nineteenth and beginning of the twentieth century. Experiments in this direction were made by various musicians in both religious and secular Jewish music, but the one to solve the problem best was Ernest Bloch in such works as his Cello Rhapsody

"Shelomo," the symphony "Israel," the "Three Psalms" for voice and orchestra and, above all, his "Sacred Service," written for the Sabbath morning service according to the Union Prayer-book. In this great oratorio, which is indeed the greatest choral work written in our time, Bloch expresses the Jewish melos with a harmonic background which reflects its true spirit.

In the last decade the synagogue attracted many musicians of excellent talent and training. These have contributed to synagogue music literature many services of importance from the musical as well as the traditional point of view, displacing mediocre music which by no means is to be considered as genuine synagogue music. The new third edition of the "Union Hymnal" has also aimed to create the Jewish hymn to be sung to an English text. In it we have many wonderful Hebrew poems translated into English and set to the appropriate traditional mode or melody shaped into a hymn-tune.

Both church and synagogue are aiming to raise the level of their music by attracting to their service highly-trained musicians. Both church and synagogue must come to realize that with all the good music which people hear today by way of the radio they can fulfill a specific human need by giving worshippers sacred music of a very high level, finely performed.

POPE'S MEDAL TO ORGANIST FIFTY YEARS AT CHURCH

Edward Strubel, who last August completed fifty years of devoted service as organist of Mother of God Church in Covington, Ky., has received from Pope Pius the Pro Pontifice et Ecclesia medal, awarded for noteworthy service to the Catholic Church. The medal was transmitted from the Holy See through Most Rev. Amleto Giovanni Cicognani, Washington, D. C., apostolic delegate to the United States, with Bishop Mulloy making the formal presentation at a mass in the church where the composer-organist has presided at the console for half a century. The Rt. Rev. Msgr. Edward G. Klosterman, pastor of Mother of God Church, in the jubilee sermon recounted Mr. Strubel's long years of service to the Catholic Church, to the field of church music and to the Mother of God parish.

At the age of 19 Mr. Strubel left his native Germany and arrived in New York City June 19, 1894. He taught music in that city and Louisville before moving to Covington. His career at Mother of God Church has been uninterrupted except for four months when he served as organist at St. Anthony's Church in Brooklyn.

In 1924 Mr. Strubel won a contest for the composition of American folksongs. This award was for the melody he wrote for the words of James Whitcomb Riley's "When Evening Shadows Fall." Later he went to Chicago and directed a choir of members of singing societies from Chicago to New Orleans and St. Louis to Philadelphia which sang his composition.

WHEELWRIGHT WILL STUDY MUSIC IN COLLEGE LIFE

D. Sterling Wheelwright, assistant organist and instructor at Stanford University, left for New York Jan. 1 to make a study of music in college life for the school of humanities of Stanford. He will visit liberal arts campuses across the country and attend music conferences in Detroit and Cleveland before resuming his teaching schedule in April.

Dr. Wheelwright has assisted Warren D. Allen in developing a Stanford program which correlates campus life with training in music understanding and leadership. The present investigation is directed toward summarizing the music opportunities offered to non-music majors in other sections of the country.

Dr. Wheelwright has been choral chairman for the National Federation of Music Clubs and assistant director of the Salt Lake Tabernacle Choir. He is a graduate of Northwestern University and was awarded a Ph.D. in education at the University of Maryland.

DR. HUBERT WALTER HUNT, organist of Bristol Cathedral, died Oct. 7 at the age of 80 years. In 1880 he was articulated to Sir George Elvey, his articles being transferred to Parratt in 1882. He also studied the violin under J. T. Carrodus. Mr. Hunt was appointed organist of Bristol Cathedral in 1901. The Canterbury doctorate of music was conferred on him in 1929. He conducted the Bristol Madrigal Society from 1915 and directed its centenary celebrations in 1937.

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WANTED—ORGAN MECHANICS, pipe-makers, mill man for cutting out lumber. No outside work. Give full details in letter. Reply held confidential. Organ Supply Corporation, 540 East Second Street, Erie, Pa. [12.]

WANTED—USED TWO-MANUAL AND pedal console, with or without switches. Stop tablet type preferred. Condition unimportant. Address Box 178, Middleville, Mich.

WANTED—FIRST-CLASS PIPE ORGAN mechanic for installation and repair work. Steady job. U. S. Pipe Organ Company, 125 North Eighteenth Street, Philadelphia, Pa.

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address S-2, THE DIAPASON. [11.]

WANTED—WOULD LIKE TO PURCHASE service route in or near Philadelphia. State price and full details. Address M-8, THE DIAPASON.

WANTED—A SET OF SIXTY-ONE-note dulciana pipes, 8 1/4-inch wind; also voix celeste, 6-inch wind. Address A-3, THE DIAPASON. [12]

WANTED—SIZE 15-INCH WELTE-Mignon pipe organ record rolls for Kimball player. Send listings and prices. Address L-9, THE DIAPASON. [12]

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WANTED—KINETIC BLOWER, 1/4 TO 1/2-h.p., 1,165 speed, with or without motor. Address H-12, THE DIAPASON.

TO MARK HER TWENTY-FIFTH anniversary as organist, the Woodlawn Immanuel Lutheran Church, Chicago, held a reception in the church parlors Nov. 11 in honor of Miss Jenne Berhenke. The reception was preceded by a program by Marion Carlisle, soprano; Richard Beidel, cellist, and Vivian Martin, organist. Mrs. Martin played these numbers: Arioso in A, Bach; Reverie (transcribed by Mrs. Martin), Debussy; Pavane, Morton Gould; Second Movement, Fifth Symphony, Widor; Finale, First Symphony, Vierne.

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FOR SALE—DEALERS AND MECHANICS' opportunity. We have two two-manual Mason & Hamlin reed organs with pedalboards; three Aeolian reed organs, Wilcox-White, chest of reeds (only), three sets; also small parlor reed (Estey) organ, all for \$500.00, or will consider a theater organ as exchange. D'Artridge Organ Company, 49-08 Skillman Avenue, Woodside, N. Y. [11]

FOR SALE—TWO-MANUAL AND pedal electro-pneumatic pipe organ, six sets and pedal. First-class condition. Twelve 16-ft. tuba pipes and chest. Kimball, good condition, \$75.00; Deagan xylophone, Kimball action, \$75.00. Address Edgar H. Mangum, 2011 Chestnut Street, Philadelphia 3, Pa.

FOR SALE—USED BLOWERS, chests, pipe and reed organs, swell engines, frames and shutters, reed and wood pipes, tremolos, etc. Pipe Organ Service Company, 3318 Sprague Street, Omaha, Neb. Established 1923.

FOR SALE—TWENTY-NOTE MAYLAND A-440 chimes, with action. An inspiring memorial. Thirty-seven-note harp. Two-h.p. single-phase blower. Address A-11, THE DIAPASON.

FOR SALE—TWO-MANUAL MODERN church pipe organ in perfect condition, delivered, installed and fully guaranteed. Frazee Organ Company, 134 Tremont Street, Everett, Mass.

FOR SALE—SPENCER ORGOBLO, 7-inch wind, complete with 2-h.p., 2-phase, 60-cycle, 1,200 r.p.m. Woods motor. Also one Wagner 1-h.p. single-phase, 1,165 r.p.m. blower motor. Address A-8, THE DIAPASON.

FOR SALE—A TWO-MANUAL, ELECTRO-PNEUMATIC Møller organ, eighteen stops, eighteen feet in width and fifteen feet in height. Address Wilgus Eberly, Limestone College, Gaffney, S. C. [12]

FOR SALE—CHOIR GOWNS FROM rental stock, priced from \$7.00 each up. Louis J. Lindner, 153-TD West Thirty-third Street, New York 1. Catalogue mailed. [13]

FOR SALE—AUSTIN CHURCH ORGAN, electro-pneumatic action, A-1 condition. Will forward details. Woodman Piano Company, 14233 Detroit Avenue, Lakewood 7, Ohio.

FOR SALE—QUANTITY OF ORGAN cable on spools, double cotton covered, paraffined wire, at attractive low price. Address L-4, THE DIAPASON.

FOR SALE—NEW MAGNETS. CONSOLES. Chimes. Two-manual and pedal three-stop unit, \$1,800. Cozatt Organ Company, Danville, Ill.

FOR SALE—ONE NINE-RANK TWO-manual and pedal organ; one eleven-rank; pipes and materials. Florida Organ Company, Box 687, Lake Wales, Fla.

FOR SALE—PNEUMATIC LEATHER. Samples and prices on request. Address A-5, THE DIAPASON.

FOR SALE—USED PIPE AND REED organs. F. J. Wagner Pipe Organ Service, 6910 Wise Avenue, St. Louis 10, Mo.

POSITIONS WANTED

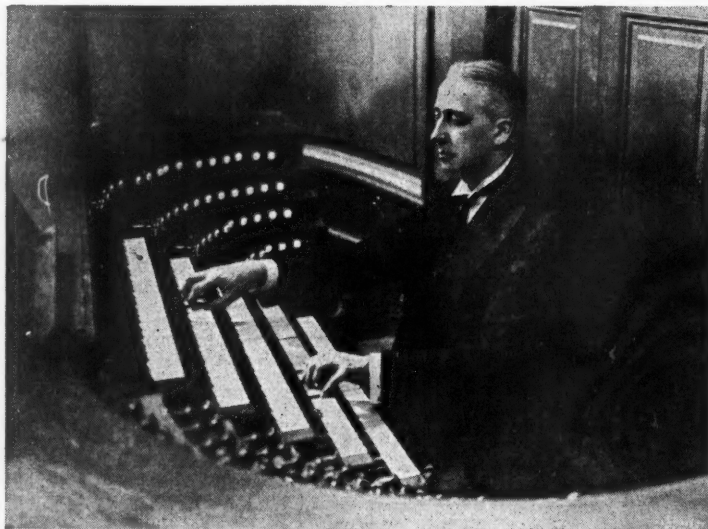
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